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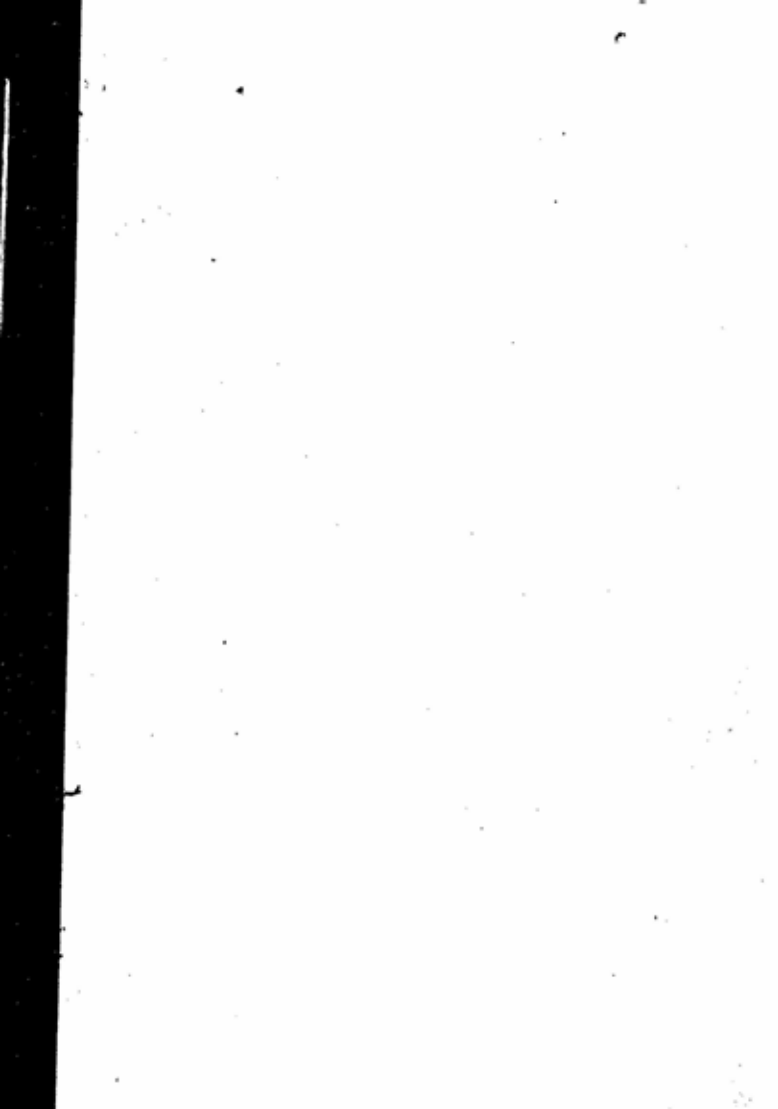
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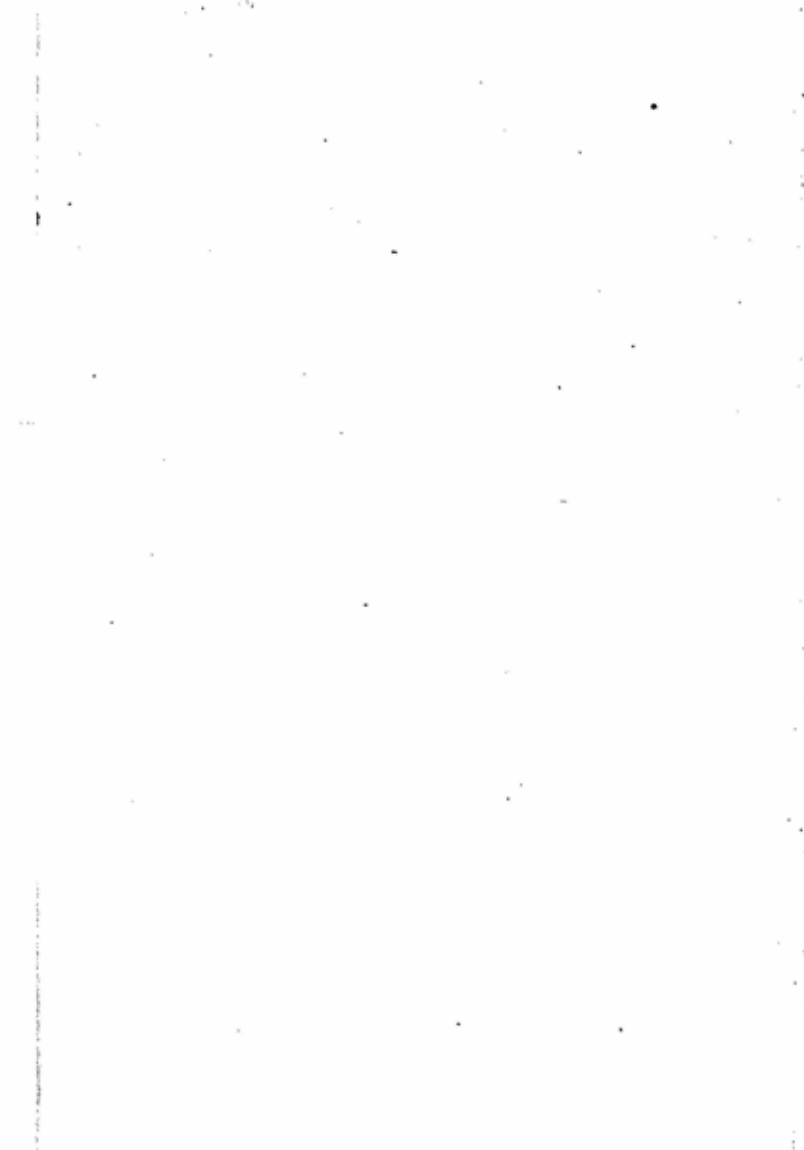
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CATALOGUE & GUIDE

To

RAJPUTANA MUSEUM, AJMER, RAJASTHAN

PART I

SCULPTURES

U. C. BHATTACHARYA, M. A.

069.53095435

R. M. A. R.

1960-61

*Published by Dr. S. P. Srivastava, Director of Archaeology & Museums,  
Government of Rajasthan, Jaipur and printed by Isaac N. Isaac at Vakil & Sons  
(Private) Limited, Narandas Building, Sprott Road, 18 Ballard Estate, Bombay 1.*



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## INTRODUCTION

TO a visitor to Rajasthan, which abounds in rare relics of antiquarian interest, a visit to the Rajputana Museum at Ajmer is indispensable. Probably this is the only museum in the whole of India which incurred least expenditure for the acquisition of its magnificent collection. At the suggestion of the Agent to the Governor-General in Rajputana, who was also the Political Head of the Indian States of the then Rajputana Agency, some noble Princes came forward for making generous donation of unique objects of antiquarian interest lying in their respective areas and as a result an excellent museum at Ajmer grew up. Ajmer, being the seat of the Agent to the Governor-General, and being situated almost at the centre of Rajasthan, suited admirably to the location of such an institution for the benefit of entire Rajasthan region comprising of the centrally administered Ajmer-Merwara and the 22 Indian States.

As Rajputana (now Samyukta Rajasthan) was found very rich in unique objects of antiquarian interest lying scattered all over her many old sites, temples etc., urgent need for starting a museum for the preservation and display of these interesting relics at one place was keenly felt so that they may not be lost to the future generations and be properly studied. The visit in 1902 to Ajmer of Lord Curzon, whose interest in ancient monuments and antiquities are well known, lent strong support to this noble idea and Sir John Marshall, Director-General of Archaeology in India, formulated necessary proposals for a museum at Ajmer. The Rajputana Museum was formally opened in October, 1908, in the main central hall inside the Mughal Fort built at Ajmer by Emperor Akbar in the year 1572 A.D. (now commonly known as the 'Magazine'). Situated in the Naya Bazar locality of the city of Ajmer, this Mughal Fort can be easily reached from Ajmer Station of the Western Railway in less than ten minutes.

According to its founders the museum at Ajmer "occupies a position analogous to that of a Provincial Museum" in the sense that it is primarily meant for the benefit of the whole of Rajputana region of the British times consisting

of 22 Indian States and Ajmer. This is more clearly put in another place as — “it should be remembered that the Rajputana Museum is intended to be the national museum for the region of India after which it is named.” Naturally in its galleries we come across exhibits collected from all former Indian principalities of Rajasthan — from Alwar to Banswara and from Dholpur to Jaisalmer. The lead given by the Indian Princes in the growth of the Rajputana Museum was indeed remarkable and in the beginning there were as many as six Rajasthan Princes, three Political Officers posted in Rajputana and the Director-General of Archaeology in India specially associated in an Advisory Committee set up for development of this Museum at Ajmer.

The Rajputana Museum contains collections which may be grouped as

(A) Antiquities

(B) Objects illustrative of Art Industries. (Only a very small number of exhibits under this group are at present in this Museum, as the section was closed down in the year 1910 by the authorities concerned.)

Under the ANTIQUITIES group, the following main sections are there :

(i) Sculptures :

- (a) Brāhmaṇical,
- (b) Jaina & Buddhist,
- (c) Architectural pieces, and
- (d) Miscellaneous;

- (ii) Inscriptions, Copperplates and Estampages;
- (iii) Coins of historical interest;
- (iv) Arms and armour collected from Rajasthan;
- (v) Rajput paintings and photographs of old buildings;
- (vi) Pre-historic objects in the museum;
- (vii) Objects from Aḍhāi-din-kā-Jhoprā;
- (viii) Duplicate or less important exhibits in various godowns, forming a reserve collection, meant for exhaustive study by specialists.

**S**CULPTURES constitute the most interesting section in the Rajputana Museum at Ajmer. Of them, the unique pieces range in dates from the Gupta Age down to the 16th century A.D. In this varied collection we come across some superb art specimens collected from Rajasthan and special mention should be made here of *Chaturmukha Śivaliṅgas*, *Vaiṣṇavika Mūrti* of Gupta Period from Kaman (District Bharatpur), acquired through the efforts of Shri R. D. Banerjee and unique *Liṅgodbhava Maheshvara* and part of an ornamental pillar from Haras hill (District Sikar), acquired through the efforts of Dr. D. R. Bhandarkar, other fine Śiva Pārvatī panels from Kaṭārā and finely executed heads from Shergarh (District Bharatpur), and Pārvatī from Kusmā (District Sirohi) collected by Pandit G. H. Ojha. There are a number of Sūrya, Gaṇeśa, Brahmā and Viṣṇu images of different varieties, not met with in any other part of India. A Trimūrti of Viṣṇu, images of Baladeva-Revatī, Navagrahas, Nakshatras, Incarnations of Viṣṇu, Revanta, Varuṇa and 'Mother & Child' are really noteworthy. A number of unique pieces of sculptures including *āmalakas*, parts of pillars, capitals and mutilated figures, acquired from Aḍhāi-din-kā-Jhoprā and exquisitely executed Lakṣmī-nārāyaṇa (Plate XVII), Hari-hara, beautiful head (Plate XVI), Kuvera, *chauri*-bearer (Plate XIV) and some interesting Jaina figures also are in this museum from Baghera — a 9-12th century famous site in the District of Ajmer. Of the female figures, the *mātrikās* from Malgam, Vinapani, Mahishāsura-mardini, Kālī, Jaina Sarasvatī and Nāga-kanyā deserve special mention. In the present catalogue, however, an attempt will be made to discuss the sculptures of Brāhmaṇical Gods and Goddesses only.

Rajasthan, being an important centre of Jaina culture, is responsible for giving a good collection of Jaina sculptures to this museum which include images of Rishabhānātha, Sumatinātha, Śreyānsunātha, Śāntinātha, Pārśvanātha and Mahāvīra. Of the Yaksha and Yakṣiṇī figures, rare images of Gomukha and Sarasvatī deserve special attention. Compared with these, we have only a small collection of Buddhist objects in the Rajputana Museum.

Recently a new section has been started for the display of *āmalakas*, *torāṇas*, door-jambhs, finely carved *kīrttimukhas*, capitals, parts of pillars and various other architectural pieces, which were lying in the godowns of the Rajputana Museum, for want of accommodation for display.

The Rajputana Museum is really indebted to the exploratory tours in different regions of Rajasthan, undertaken in search of antiquities by Messrs. A. Cunningham, A.C.L. Carlleyle, Dr. D. R. Bhandarkar and Shri R. D. Banerjee of the Central Archaeological Survey of India. Some important antiquities, collected by them, are on display in the various sculpture galleries. These scholars, far-famed Pandit G. H. Ojha and the undersigned are, in fact, mainly responsible for the entire collection of the museum at Ajmer, the last two being Officials, holding charge of this institution from 1908-38 and 1938-61 respectively.

Though the entire collection of sculptures at Ajmer is of special interest from the artistic standpoint and throws considerable light on the social life of the people, who carved them so nicely, it goes to the special credit of Rajasthani sculptors that most of their skilfully executed pieces are particularly marked by exceptional grace and real beauty. In the northern and eastern regions of Rajasthan (*Matsya* and *Sūrasena* areas of ancient times) there are noteworthy sculptural pieces as old as the Mauryan and the Sunga Periods, but most of the interesting images, so far discovered in the central Rajasthan (including Ajmer), go to the Mediaeval Period only, coinciding with the reigns of the great Chāhamāna Emperors like Śiṃharāja, Vīgraharāja II, Vīgraharāja III, Prithvīrāja I, Ajayarāja, Arnorāja (nicknamed Anāji), Vīgraharāja IV (nicknamed Viśāldeo), Someśvara and Prithvīrāja III. Undoubtedly, even when the Muhammadans were knocking at the gate of Rajasthan during the 12th Century A.D. the Rajasthani artists continued their carving profession under royal patronage and the sculptors' skill reached the zenith of prosperity in the 12th century A.D., as is evident from wonderful relics discovered at Baghera (District Ajmer), and Toda Raisingh (District Jaipur). Indeed, under the liberal Chāhamāna patronage, there was ushered in an all round artistic develop-

ment, the trend and tradition of which lingered on for some time more even when the Chāhamāna Sovereignty came to an end near about the close of the 12th century A.D.

When we study the sculptural collection, displayed in the Rajputana Museum, we find that the majority of them are assignable to the period from about A.D. 900 to A.D. 1200, i.e. the period during which the Chāhamāna kings of *Ajaya-meru* (Ajmer) held ruling powers in Rajasthan, patronising and appreciating sculptural skill.

It is no easy job to assign an exact date to any detached piece of sculpture. No doubt, we are to depend on a consideration of "style" knowing fully well that it is not always safe to depend on "style" alone unless corroborated by evidence of inscribed materials. Fortunately for us among sculptures here a few actually bear dates from which we may easily deduce dates unmistakably to closely associated other finds though they bear no dates. At Arthuna or at Baghera the fixing of chronology thus involves almost no risk. In cases of antiquities from Haras hill, Kaṭārā and Kaman the chronology may also be fixed with reference to architectural evidences and inscriptions. So far as Jaina images are concerned, the majority of them here bear date inscribed on pedestals.

It will be interesting to determine the different varieties of stones out of which many sculptures in this museum are carved. The materials used are light red sandstone, white marble, schist, basalt, granite and in the 11-12th century images (from Baghera) a fine-grained black soft stone (may be a variety of chlorite) which makes possible high polish, minute carvings, clean cut and finest featuring of the figures specially distinguishing the Mediaeval Rajasthani sculptures from those of adjoining Provinces. The use of a hard variety of red sandstone is mostly confined to the *Matsya* and *Sūrasena* regions and in point of durability this kind of stone was specially made use of in the Gupta Age being found strongly weather resisting, and even after a thousand years, pieces carved in such stone can be taken to have left their sculptors' shop not very long ago. It is no



wonder, therefore, that the Rajasthani architects preferred also this hardest and weather resisting variety of rock in erecting famous structures during the Mediaeval Period, at present known by the name of *Chausat Khamba* at Kaman (near Mathura), at *Adhāi-din-kā-Jhoprā* (Ajmer) and in a number of magnificent temples at Abaneri (District Jaipur), at Haras hill and at Thanwala (District Nagaur).

Next to sculptural exhibits in the museum are the unique epigraphical objects, which engage attention of scholars. Collected mostly from all parts of Rajasthan, they number about a hundred and are unsurpassed in many respects in the whole of India. For the early Mediaeval history of India they are so indispensable that no researcher in that period can afford to ignore them or do without having a look at them. Of special interest among these are :

- (i) Brāhmī Inscription from Barli (assignable to C. 4th century B.C.),
- (ii) Sāmoli Inscription of Śilāditya dated Saṁvat 703,
- (iii) Jodhpur Inscription of Bāuka dated Saṁvat 894,
- (iv) Pratapagarh Inscription of Mahendrapāla II,
- (v) Two slabs inscribed with *Harakeli Nāṭaka*,
- (vi) Slabs containing *Lalita Vigharāja Nāṭaka* by Soma-deva and
- (vii) Barla Inscription of the time of Chāhamāna King Prithvīrāja III dated Saṁvat 1234.

A number of important copper plates also add to the value of this section. These include :

- (i) Two copper plates of Maharaj Sarvanatha of Uchchhakalpa dated 191 (= 437-38 A.D., if referred to Kalachuri era),
- (ii) Daulatpurā copper plate of Pratihāra Bhojadeva (surnamed Prabhāsa) dated Saṁvat 900,
- (iii) Two copper plates from Banswara (forming one grant) of the Paramāra king Bhojadeva dated Saṁvat 1076, and

- (iv) Copper plate of Rāṇā Kumbhā of Mewar dated Śaṃvat 1494.

Rajasthan can rightly be proud of its vast materials in the shape of inscriptions, copper plates etc. Many of them bear dates in Vikrama Śaṃvat, ranging from the 3rd century A.D. to the 19th century A.D. and are in a fair state of preservation.

In the Rajputana Museum's coin-cabinets are preserved more than two thousand rare coins, of which mention may be made here of the Punch-marked and Śibijanapada coins from Nagari, the Indo-Greek and Kushan coins from Taxila, acquired by the undersigned with the help of Rao Bahadur K. N. Dikshit, Director-General of Archaeology in India, the Kshatrapa (one hoard found at Sarvania) and Indo-Sassanian pieces from Rajasthan itself, and the gold coins of the Imperial Gupta Dynasty. From some Provincial Governments have also been received from time to time on exchange basis more than a thousand coins of the Pathan and Mughal Rulers of India, some of these issues being struck at the mint which flourished in those days at the city of Ajmer itself.

In another section, there are typical specimens of arms and armour collected from many places of Rajasthan. They include bow and arrow, arrow-heads, spears of various shapes, spear-heads, swords of different varieties, *Dhāl*, daggers, *Kaṭārs*, *Pharsā*, *Žāghnol*, guns and muskets of various types. A helmet, complete with nose-guard, spike etc., of a Rajput warrior, is also there. A Rajput holds his weapons in great esteem and even worships them, and it is no wonder, therefore, that all arms referred to above are in the best state of preservation.

The paintings and photographs section contains more than a hundred exhibits, including a dozen rare Rajasthani paintings, of which "a Rajput Chief," "Birbal," a "Muhammadan Prince" and "Farrukshyar" deserve mention. There are paintings (copies only) depicting well known Rajput Kings. The photographic exhibits, however, are restricted to views of ancient protected buildings at Ajmer and its neighbourhood.

A new section, containing Pre-historic relics and casts of seals with pictographs, discovered at Mohenjodaro, was opened in the year 1939 under instructions from Rao Bahadur K. N. Dikshit, late Director-General of Archaeology in India, for enabling interested scholars to make a comparative study of the many pre-historic antiquities, casually unearthed in Rajasthan as he felt sure that "in Rajputana some prehistoric settlements of the same period as Harappa and Mohenjodaro lie buried in the sands of Jodhpur, Bikaner and Jaisalmer, if not in other parts as well". It is really gratifying to record that recent discoveries of a number of pre-historic sites in the north western part of Rajasthan have fully justified the view so strongly upheld by Mr. Dikshit more than 20 years back.

In addition to main six sections mentioned above there are two other sections in the Rajputana Museum, where many antiquities from Adhāi-din-kā Jhoprā and less important or almost duplicate objects (really it is difficult to come across exactly duplicate images) are stored, forming a reserve collection, particularly meant for an exhaustive study of such objects by interested researchers and scholars.

These prefatorial notes would remain incomplete if we do not express the sense of gratitude that we owe to the Ministry of Scientific Research & Cultural Affairs, Government of India, for placing at the disposal of the Department of Archaeology & Museums, Rajasthan, and through it at the disposal of the Rajputana Museum, Ajmer, some funds for the reorganisation of this institution and also for preparation and publication of a Catalogue of its exhibits. Though the present Catalogue is not a complete record of objects displayed in the Rajputana Museum, it is hoped that before long necessary funds for the completion of the Cataloguing will be received from the same Ministry. Reorganisation of the Rajputana Museum is fraught with many problems and as such with the funds at present available, it has been possible only to make a beginning in this direction. We hope to complete in stages this important work. The present accommodation available for the display of the Rajputana Museum collection in the Mughal Fort at Ajmer

is neither suitable nor adequate. So let us fervently hope that before long the antiquities stored in this Museum will be housed in a suitable building of its own where display may be possible on the modern scientific lines.

Before actual reorganisation, however, it has been possible to deal with, merely class by class, **SCULPTURES** only in the present publication. These are, in fact, not on display in a single continuous gallery but scattered over many cubicles of an old structure, as the existing accommodation would make it possible without effecting any additions and alterations, which are not at all permissible (in fact discouraged) as needed for the purpose of a modern museum gallery with enough lighting arrangements. It is also felt that the cataloguing of sculptures, if it is to be really beneficial to researchers and scholars must, as a rule, be profusely supplemented with illustrations. But it has been possible only to illustrate 18 sculptures in this brochure in order to conform generally to the pattern adopted by the Department of Archaeology & Museums, Rajasthan, in the publication under consideration. Let us hope that in the years to come, almost all the outstanding sculptures displayed in this museum will be photographed nicely, so that they may be turned into blocks for putting them into prints for a proper appreciation of the plastic art of Rajasthan on exhibition in this museum at Ajmer.

U. C. BHATTACHARYA

**AJMER**

18th March, 1961.

## SCULPTURES

### Brāhmaṇical (classified)

#### I (1) 19. — BRAHMĀ

Upper part of a figure of Brahmā standing. Behind the head is a halo resembling *chakra*. Seated on the two sides of halo are Viṣṇu and Śiva. Angular top of slab is surmounted by a tiny seated figure with four hands, the two lower hands placed one above the other in meditation. Brahmā is flanked on both sides by ornamental lions.

From Village Sironj, District Kota, Rajasthan.

Early Mediaeval Period

Pale red stone

Size: 2'6" × 2'.

#### I (2) 32. — BRAHMĀ

Standing Brahmā with heads covered up with matted locks of hair. He has three faces the central one bearing a beard. Of his four hands, three are broken. The upper right hand holds a *sruva* (ladle). On either side are two figures — one male and the other female (*Āyudha-devatās*). Above them are two devotees with folded hands, one on each side. Ornamental elephants and leogryphs flank the main figure above which are tiny figures of Viṣṇu and Śiva, both seated.

From Near the Chandrabhāgā river at Jhālrapātan, District Jhālāwār, Rajasthan.

C. 11th century A.D.

Pale red stone

Size: 2'11" × 2'2".

#### I (3) 1171. — BRAHMĀ

Fragmentary slab with Brahmā seated in *sukhāsana* on lotus seat. His bearded main face is flanked by two other faces, one on each side. Jaṭā-mukūṭa on heads. Below Brahmā, upper part of a lion survives. This sculpture seems to be from Baghera, a famous site of antiquarian interest which is not very far from Junia.

From Junia, P. S. Kekri, District Ajmer, Rajasthan.

C. 11th century A.D.

Black stone well-polished

Size: 12" × 7".

#### I (4) 530. — BRAHMĀ

Brahmā standing. He has three heads covered with matted hair but have no beard. In the upper right hand he holds a *sruva* and the lower right is with a rosary in *varada* pose. The upper left holds a lotus stalk with flower and bud, while the lower left has a pot. The sculpture seems to be unfinished.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan.

Late Mediaeval Period

White stone of a peculiar variety

Size: 3'4" × 1'5".

I (5) — BRAHMĀ

Four-faced and bearded Brahmā seated. He is pot-bellied and his two upper hands are broken. In the lower right hand he holds *akṣhamālā*, while the lower left has a pot. His clotted hair, dhoti etc. are depicted by incised lines.

Provenance unknown  
Late Mediaeval Period  
Soapstone  
Size: 3" × 2".

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I (6) 615. — VISHṆU

Fragmentary stone with a seated figure of Viṣṇu in *sukhāsana* held up by Garuḍa. Of Viṣṇu's attributes in four hands, only *gadā* and *chakra* in two upper hands are clear. The pose of Garuḍa—vehicle of Viṣṇu, is specially noteworthy. On the left side of Viṣṇu is a standing female in a separate niche.

From Pisangan, District Ajmer, Rajasthan  
Gupta Period  
Sandstone  
Size: 12" × 11.5".

I (7) 282. — VISHṆU

Fragment from an image of Viṣṇu depicting part of *vanamālā* (garland) and also lower left hand of Viṣṇu holding a *śankha* (conch-shell) below which are standing a male and a female *Āyudha-devatās* wearing fine robes and various ornaments. The feet portion of these two figures are broken.

From Kaṭārā, District Bharatpur, Rajasthan  
Late Gupta Period  
Light red stone  
Size: 1'3" × 6".

I (8) 596. — VISHṆU

Viṣṇu standing well-draped and profusely ornamented. He wears a bejewelled *kirtita*, behind which there is a lotus (full blown) halo. Miniature seated figures of Brahmā and Śiva flank the halo. Of the attributes held in the hands of Viṣṇu, part of *gadā* (mace) survives only held in the upper right hand (Plate XV). Though much damaged, it is a piece of considerable artistic merit as the sculptor has successfully chiselled out deity's pleasing appearance.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan.  
C. 11th century A.D.  
Black stone with glaze  
Size: 3'2" × 1'8".

I (9) 303. — VISHṆU

Standing Viṣṇu flanked by five incarnations of Viṣṇu on either side in the following order from below:—fish, boar, Vamana, Rāma and

Buddha (on his right) and tortoise, Narasiṃha, Paraśurāma, Balarāma and Kalki (on his left). Three tiny figures are there on top — one on the coronet and one on each side (i.e. Brahmā just above mace and Śiva just above *chakra*).

From Lotana, District Sirohi, Rajasthan

C. 11th century A.D.

Pale black stone

Size: 2'8" × 1'4".

I (10) 531. — VISHṆU

Vishṇu standing with *vanamālā* hanging upto knees. In an upper corner, Brahmā is represented seated in *sukhāsana*, whereas the other corner is broken. This sculpture seems to be unfinished.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan.

C. 12th century A.D.

Pale black stone

Size: 1'11" × 1'3".

I (11) 1118. — VISHṆU

Standing Vishṇu holding clockwise *chakra*, *śankha*, *gadā* and *padma* in four hands. He wears high crown.

From Pushkar, P. S. Pushkar, District Ajmer, Rajasthan.

Late Mediaeval Period

Hard black stone

Size: 2'6" × 1'3".

I (12) 1. — VISHṆU

Standing Vishṇu well-draped and profusely ornamented with *kirtī*, ear-rings, necklaces and *kaustubha*. Of his four broken hands, he holds in three a conch, a lotus and a discus. Behind his head is a lotus shaped halo. He has four attendants, one male and one female standing on his right representing *Śaṅkha-deva* and *Gadā-devī*, whereas on his left are standing *Chakra-deva* and *Padmā-devī*. The pedestal contains an inscription.

From Surpur at Dungarpur, District Dungarpur, Rajasthan.

Late Mediaeval Period

White stone with high glaze

Size: 4' × 2'.

I (13) 3. — VISHṆU

Vishṇu standing in full relief. Head and two hands partly damaged. He has mace, discus, conch and rosary in four hands. One male attendant is represented on either side holding a conch and a discus.

From a temple at Dungarpur, District Dungarpur, Rajasthan.

C. 14th century A.D.

White stone of a peculiar variety

Size: 3'1" × 1'3".

I (14) 1086. — VISHṆU

Standing Vishṇu. He holds clockwise *gadd*, *chakra*, *śankha* and rosary. The pedestal is partly broken.

From Pushkar, P. S. Pushkar, District Ajmer, Rajasthan.

C. 16th century A.D.

Soapstone of rough variety

Size: 1'4" × 8".

I (15) 444. — VISHṆU

Standing Vishṇu with three faces wearing bejewelled coronets and various ornaments. He has 20 hands, all of which and his two legs are broken off. Near the top on his right is a figure of Brahmā, whereas the corresponding figure on his left (i.e. Śiva) is gone.

From Talwara, District Banswara, Rajasthan.

Early Mediaeval Period

Pale yellow stone

Size: 2'9" × 1'9".

I (16) 50. — TRIMŪRTI OF VISHṆU

Vishṇu with three faces, the central one being flanked by a lion's face and a boar's face on either side indicating a curious combination of the Varāha and Narasimha Avatāras. The central head wears a crown and the side ones matted hair. Of his fourteen hands, five only survive. Two of his hands one right and one left are held one upon another in *dhyāna-mudrā*. Garuḍa is represented as lifting him up. Near the top are tiny figures of Brahmā and Śiva.

From Arthuna, District Banswara, Rajasthan.

C. 10th century, A.D.

Hard variety of black stone.

Size: 3'5" × 1'11".

I (17) 354. — VISHṆU WITH 14 HANDS

Vishṇu seated on Garuḍa. He has 14 hands, one right with rosary and one left placed one upon another. The remaining right hands hold the lotus, *sāṅga*, *aṅkuśa* (elephant goad) spear, arrow and mace, and the remaining left discus, bow, noose, some objects which are broken off, the thunderbolt and the conch. The head is with matted hair, behind which there is a lotus-shaped halo. Garuḍa has beard and earrings and holds up his lord on his shoulders with wings spread.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan.

C. 11th century A.D.

Black stone

Size: 2'1" × 1'4".

I (18) 49 — VISHṆU REPOSING ON ŚESHA (ŚESHAŚĀYI NĀRĀYAṆA)

Vishṇu as *Śeṣhaśāyī*, i.e. reposing on *Śeṣha nāga*. Here the god stretches himself on a bed-stead on the coils of *Śeṣha*, with Lakṣmī at one end



shampooing his legs. The hoods of the snake, which are there, shade the head of the god which reclines on one of his hands. He has four hands, three of which holds discus, a conch and a lotus. His mace being shown between the hoods of the cobra and the hand on which he rests his head. A lily is sculptured as springing from his navel bearing the god Brahmā. This undoubtedly represents the birth of Brahmā. His profuse hair is shown as tied into a large knot seen behind his head, and his drapery hangs down the middle of the cot. Below the cot are six pitchers, a figure which is probably Garuḍa and a horse. Above near the top of the slab are shown four demons fighting with clubs and *chhurikās* (small swords).

From Arthuna, District Banswara, Rajasthan.

C. 11th century A.D.

Black stone of hard variety

Size: 2'9" × 1'3".

### I (19) 1087. — VISHṆU AS ŚEŚHAŚĀYI

Part of a sculpture representing Viṣṇu reposing on the coils of *Śeṣha-nāga* which form his bedstead. Excepting leg portion, nothing survives of this sculpture. On the top are tiny figures of Sukra, Śani, Rāhu and Ketu (planets).

From Rajgarh, District Alwar, Rajasthan.

C. 10th century A.D.

Black stone

Size: 1'1" × 1'6".

### I (20) 598. — VISHṆU AS ŚEŚHAŚĀYI

Part of Viṣṇu figure shown as reposing on the coils of a cobra (*Śeṣha-nāga*). His right leg is in seated Lakṣmī's hand who is shampooing it. On the upper portion of the slab are depicted three demons in the attitude of fighting.

Presented by Thakur Saheb of Baghera to the Rajputana Museum.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan.

C. 11th century A.D.

Pale black stone

Size: 9" × 8".

### I (21) 1084. — HARI-HARA

Standing figure representing combination of Hari (Preserver) and Hara (Destroyer) merged in one single image. The deity is finely draped and profusely ornamented. As Śiva he has Jaṭā on the right half of his head and as Viṣṇu he wears half of a *kirita* over the left half of head. Behind head, there is a full-blown lotus shaped halo on either side of which Brahmā and Śiva are represented seated. The deity holds a *triśūla* in upper right hand and in the upper left he has a *śankha* which is partly broken. His two lower hands and legs are missing.

Presented by Dr. Bhattacharya & Sons, Ajmer.  
From Baghera, P. S. Kekri, District Ajmer, Rajasthan.  
11th century A.D.  
Black stone of fine variety  
Size: 1'1" × 11".

I (22) 352. — LAKSHMI-NĀRĀYAṆA

An exquisitely sculptured figure of Lakshmi-Nārāyaṇa on Garuḍa (Plate XVII). This is a superb art specimen of the Chāhamāna Period. The sitting posture and the facial expression of both figures are specially noteworthy. Viṣṇu has four hands, of which the upper right holds a Gaḍā (only the handle now survives). His lower left hand passes round the back of Lakshmi. Behind his head is a full-blown lotus shaped halo which is damaged, near beside which sits Brahmā (tiny figure) just above mace. He is represented on Garuḍa in *sukhāsana* with Lakshmi sitting over his left thigh. Lakshmi has two hands, of which the right is shown round the neck of Viṣṇu and the left rests on her left thigh. The ear-rings of the pair are noteworthy and are unlike any so far known. Winged Garuḍa sitted on one knee has a necklace of serpent and is shown with mustache and beard and his hair is finely desposed of in curls. On both sides are two standing attendants (*Āyudha-devatā*) one male and the other female.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan.  
12th century A.D.  
Black stone of soft variety  
Size: 2'8" × 1'11".

I (23) 1095. — LAKSHMI-NĀRĀYAṆA

Upper portion of the figure of Lakshmi-Nārāyaṇa with Garuḍa in front.  
From Baghera, P. S. Kekri, District Ajmer, Rajasthan.  
Late Mediaeval Period  
Black stone  
Size: 1'6" × 1'.

I (24) 435. — LAKSHMI-NĀRĀYAṆA

Lakshmi-Nārāyaṇa on Garuḍa. In his four hands, Viṣṇu holds *śaṅkha*, *chakra* and *gaḍā* and the remaining one supports Lakshmi. The posture of Garuḍa is interesting. Workmanship is crude.  
From Bhiloḍa, District Dungarpur, Rajasthan  
Late Mediaeval Period  
Pale black stone  
Size: 2'6" × 1'6".

I (25) 16. — ŚIVALIṄGA

Unique Śivaliṅga with four half squatting figures on the four faces of the Phallus. These figures are of Brahmā facing north (Creator), Viṣṇu facing west (Preserver), Śiva facing south (Destroyer) and

Sūrya facing east (Sun-god), each of them having prominent halo behind head (Plate I).

Brahmā is easily recognised by his three visible faces, clotted hair, protuberant belly and lotus-seat (*padmāsana*). Of the three faces, the central one only bears beard. On his each side is an attendant of Brahmā — one male and one female. Viṣṇu, who is lifted up by Garuḍa, is sculptured with eight hands which are badly damaged. The wings of Garuḍa are clearly shown. On each side of Garuḍa is an attendant — one male and one female. Śiva is represented seated on a cushioned seat on full-blown lotus supported by his vehicle Nandin. He has four hands which have almost disappeared. His third eye shown on the forehead is noteworthy. In front of pedestal are two kneeling devotees, beside whom there is one standing attendant on each side. Sūrya is here sculptured holding a lotus-stalk in each of his two hands which are damaged. He wears a coronet, ear-rings, armour and boots. Between his legs is represented legless Aruṇa (his charioteer) holding in right hand a whip and clutching with his left hand the reins which restrain the seven prancing horses of Sūrya's chariot which are here sculptured just above the pedestal. Near beside each leg of Sūrya is seated an attendant. Above each attendant is one more figure on each side which are badly chipped off.

From Kaman, District Bharatpur, Rajasthan.

Gupta Period

Lightly reddish stone

Size: 2'10" × 1'8".

### I (26) 15. — ŚIVALIṄGA

Chaturmukha-Śivaliṅga on which are carved round the four sides of a colossal phallic symbol four busts with matted hair (topmost). Just beneath these busts are sculptured between two pilasters standing figure (on lotus) of Brahmā facing north, Viṣṇu facing west, Śiva facing south and Sūrya facing east (Plate II).

Standing Brahmā has three visible faces without any beard and wears Jaṭā-mukuta executed elaborately. He is draped and ornamented and his sacred thread and long garland are specially noteworthy. On pedestal, there are on either side two attendants one male and the other female (tiny ones). Viṣṇu, who is fully draped and profusely ornamented, has four hands which are all broken. He wears a *Kirita* and a long *vanamālā* reaching upto knees. On his each side are two attendants one male and the other female. Śiva has four hands. He wears various ornaments around the neck and a sacred thread. On each side are two attendants badly damaged. His vehicle Nandin is standing on his lotus stool. Sūrya is here sculptured with two hands which are broken off, but the lotus stalk and flower held in his left hand are almost intact. He wears a coronet (below which are shown hair finely disposed), armour and boots going up almost to his knees. On boots are also shown *nūpurās*. Exactly in front of his feet is Aruṇa and on each side of his, there are two figures, the tiny ones being males and the bigger ones being females.

From Kaman, District Bharatpur, Rajasthan  
Gupta Period  
Light reddish stone  
Size : 4'9" × 2'.

I (27) 374. — ŚIVALIṄGA BEING FATHOMED

An interesting sculpture depicting Śivaliṅga with Brahmā represented as ascending on its right side and Viṣṇu as descending on its left side for fathoming it (Plate VII), as narrated in a well-known story given in the *Śiva Purāṇa* that Brahmā went upwards to find the upper end of the Śivaliṅga while Viṣṇu went downwards to find out its lower end but neither of them could reach at the top or the bottom of the immeasurable Śivaliṅga. Brahmā uttered a lie that he had found out the top of Śivaliṅga and consequently he was cursed not to receive any worship on earth and is never enshrined in a separate temple anywhere. Excepting at Pushkara, Brahmā temple is rare. Though the top of Śivaliṅga is slightly damaged, this whole panel of Liṅgodbhava-Maheśvara is a remarkable piece of artistic work of the early Chauhan Period.

From Haras hill, District Sikar, Rajasthan.  
C. 10th century A.D.  
Red Stone of hard variety  
Size : 3'8" × 1'7".

I (28) 13. — ŚIVA-PĀRVATĪ PARINĀYA

The marriage of Śiva and Pārvatī panel (*Vaiśāhika* or *Kalyāṇasundara-mūrti*). Śiva has four hands which are broken and his head has also disappeared. Pārvatī has two hands, of which the surviving left holds a mirror. Between Śiva and Pārvatī is sitting a four-faced figure before sacred fire and making offerings with a ladle (Plate III). On Pārvatī's right at her back is a standing figure with halo behind head holding a pitcher in two hands. Above is a female *chauri*-bearer of Pārvatī. On the left of Śiva are two figures, one of which is standing and carrying a pitcher in two hands. Another seated figure is there near the left leg of Śiva. The upper part of this masterpiece of exquisite workmanship is broken but even then, it may be rightly regarded as one of the finest known Gupta sculptures.

From Kaman, District Bharatpur, Rajasthan.  
Gupta Period.  
Sandstone of finest variety  
Size : 2'1" × 2'.

I (29) 12. — ŚIVA-PĀRVATĪ PARINĀYA

Bas-relief representing the marriage scene of Śiva and Pārvatī (*Vaiśāhika* or *Kalyāṇasundara-mūrti*). Śiva, who wears jaṭā-mukuta and has his third eye clearly incised, stands by the left side of Pārvatī. He has four hands, of which the upper right holds a trident and the upper left holds a serpent. His ear-rings, necklace, armlets, bracelets, a chainlike belt round loins and a sacred thread indicate that he is festively ornamented

and dressed. Pārvatī is finely draped and profusely ornamented. Her two ear-rings are of different kinds and she has necklaces, armlets, bracelets, *mekhalā* and various other ornaments. Her two hands broken.

Above the standing bride and bridegroom a mountain (Himālaya) is depicted with a few divine visitors. Indra riding on his elephant, Agni on ram, Sūrya and Brahmā(?) on swan are quite clear (Plate IV). Between Śiva and Pārvatī on pedestal is shown blazing flames of fire altar from which is issuing out a deity (*Agni-deva*) with his hands raised. A three-faced figure is kneeling in front of fire. On the right of Pārvatī are shown three figures the uppermost one is Gaṇeśa, standing below him is a figure with a garland held in both hands and last of all there is a female whose head is broken off. On Śiva's left are two figures, one being female seated and the other male standing with his right hand holding a water pitcher and with his left a conch.

In workmanship this relief is certainly inferior to the previous one (i.e., No. I (28) 13) and it is also later in date. But the present sculpture is almost complete being intact and in good state of preservation.

From Kaman, District Bharatpur, Rajasthan  
Gupta Period  
Sandstone  
Size: 3'2" × 2'2".

### I (30) 288. — ĀLIṄGANA-MŪRTI

Umā-Maheśvara seated on vehicle Nandin (bull) happily and represented as embracing each other. Behind the heads of both is sculptured a full-blown lotus shaped halo on the right and left side of which there are tiny figures of Brahmā and Viṣṇu both on lotus-seats in *sukhāsana*. Śiva has four hands, holding a trident in the upper right and a flower in the lower right hand (partly broken). His lower left arm passes round the back of Umā reaching her left breast and the upper left hand has a serpent. Śiva wears a necklace, a sacred thread and a double garland of (?) skulls. His earrings, bracelets, armlets and anklets are also finely sculptured.

Umā sits on the left thigh of Maheśvara with her right leg hanging down. She has two hands. Her right hand touches the sole of Śiva's left foot and her left hand is broken off. She wears necklaces, earrings, bracelets, anklets and a *mekhalā*. Her dress consists of a *sārfī* of which folds are distinctly seen in front. Immediately below Śiva's left foot is Bhṛṅgī dancing. Near Śiva's right foot is Gaṇeśa standing and near Umā's right foot is another standing male figure probably Skanda. Behind Gaṇeśa and Skanda are two other standing male figures. Below Brahmā and Viṣṇu on top are sculptured two female *chaurī*-bearers.

The seated postures of Umā and Maheśvara are specially noteworthy in this superb art specimen.

This Umāliṅgana variety of Śaiva images seems to be common in Rajasthan just like Lakṣmī-Nārāyaṇa figures.

From Kaṭārā, District Bharatpur, Rajasthan  
Mediaeval Period  
Sandstone of fine variety  
Size: 1'6" × 1'1".

I (31) 289. — ĀLĪṄANA-MŪRTI

Umāliṅgana-mūrti depicting Umā and Maheśvara on vehicle Nandin (bull) happily seated embracing each other. A full-blown lotus shaped halo (surviving in part) is behind their heads. Of Śiva's eight hands, the four right hands can be seen holding a trident, a discus, a citron and some round thing. His one left hand clutches a snake. Maheśvara has Umā on his left thigh and her feet rest on lotus. Śiva's right leg also rests on such a lotus. Down below Pārvatī is Skanda riding a peacock and an attendant carrying a basket of sweet balls on his head. Below Maheśvara is Bhṛīṅgī dancing, Gaṇapati seated, and two devotees. On top of the sculpture, which is partly broken off, there is a pair of flying *Gandharvas* holding garland. The present sculpture, which is much defaced and weather worn, seems to be the end portion of a bigger panel of Brahmā, Viṣṇu and Maheśvara carved side by side as in the *Dattātreyā* sculpture (No. 1 (46) 286 *supra*).

From Kaṭārā, District Bharatpur, Rajasthan  
Mediaeval Period  
Pale sandstone of inferior variety  
Size: 2'9" × 1'7".

I (32) 27. — ĀLĪṄANA-MŪRTI

Āliṅgana-mūrti representing Umā and Maheśvara on couchant Nandin (bull) happily seated embracing each other. Śiva has four hands holding trident in the upper right hand, whereas the lower left passes round the back of Umā. Umā has two hands, one of which is seen round the neck of Śiva and the other bears a mirror with a handle. Near Umā's left leg is Gaṇeśa and near Śiva's right leg is Skanda. In front of Śiva's vehicle Bhṛīṅgī is represented as dancing. The upper part of the sculpture is entirely broken and the heads of both Umā and Maheśvara have disappeared.

From near Chandrabhāgā river, Jhalrapatan, Rajasthan  
Late Mediaeval Period  
Black stone of fine variety  
Size: 1'8" × 1'6".

I (33) 1019. — ĀLĪṄANA-MŪRTI

Umā and Maheśvara (seated on a couchant bull) represented as embracing each other happily. In the upper two corners of the slab there are two fragmentary tiny figures of Brahmā and Viṣṇu. Gaṇeśa and Skanda occupy the two lower corners. In front of vehicle Nandin (bull), Bhṛīṅgī is depicted as dancing.

From Bhattarihari, District Alwar, Rajasthan  
C. 10th century A.D.  
Pale blackstone of rough variety  
Size: 5.25" × 4".

I (34) 1073. — ĀLINGANA-MŪRTI

Votive slab depicting Maheśvara on couchant bull with Umā seated on his left thigh. At two lower corners are Gaṇeśa and Śkanda by the side of Umā and Maheśvara respectively. The upper portion of this piece of crude workmanship is slightly damaged.

From Auwa, District Pali, Rajasthan

C. 11th century A.D.

Hard blackstone

Size: 4.5" × 4".

I (35) 1097. — ĀLINGANA-MŪRTI

Umālingana-mūrti depicting Umā and Maheśvara on vehicle Nandin (bull) happily seated embracing each other. A full-blown lotus-shaped halo is there, but heads of both Umā and Maheśvara are missing. Though badly mutilated now, there are clear indications that both Umā and Maheśvara were fully draped and profusely ornamented.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan

C. 11th century A.D.

Blackstone

Size: 1'6" × 11.5".

I (36) 341. — ŚIVA AND PĀRVATĪ

Śiva, whose head is missing, is seated in *sukhāsana* inside a niche with his right leg folded over the left thigh of Pārvatī sitting at his right side. Both wear a necklace, bracelets and anklets. Pārvatī is well draped, her sārī being shown in folds over her right leg. Pārvatī's graceful seated posture and the charming girlish turn of her lovely face so exquisitely carved make this unique sculpture a superb art-specimen. (Plate VI).

From Kusmā, District Sirohi, Rajasthan

Mediaeval Period

Granite of hard variety

Size: 4.5" × 1'2".

I (37) 1090. — ŚIVA AND PĀRVATĪ

Standing Śiva and Pārvatī as a pair, embracing each other happily Śiva's left hand being just below Pārvatī's left breast and her right hand being placed round the neck of Śiva. Heads and feet of both the figures are badly mutilated. Śiva has four hands, holding clockwise lotus, trident and snake, whereas the remaining left hand passes round Pārvatī. A mirror with handle is in left hand of Pārvatī. Both wear various ornaments.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan

C. 11th century A.D.

Blackstone of hard variety

Size: 8" × 6".

(38) 28. — ŚIVA AND PĀRVATĪ

Standing figure of Śiva and Pārvatī (heads of both are broken) embracing each other happily. Śiva has four hands, of which the two right hands are broken. The upper left hand passes round the back of Pārvatī and is seen under her left breast. Pārvatī has two hands, of which right hand is round the neck of Śiva. Both the figures are profusely ornamented and fully dressed. On top above the surviving halo there are some figures, the two lowermost being Brahmā and Viṣṇu on each side and the uppermost being Śiva on the either side of whom are *Gandharvas* holding garlands.

From near Chandrabhaga river, Jhalrapatan, District Jhalawar, Rajasthan

Late Mediaeval Period

Black stone which make possible high polish

Size: 2'6" × 1'7".

I (39) 243. — ŚIVA AS NAṬARĀJA

Architectural piece with Śiva as Naṭarāja (Supreme Dancer) carved inside a central niche. Male and female attendants are there all partly defaced now (Plate X). Śiva's vehicle Nandin stands amazed just below the left leg of his master which is shown folded in a dancing pose and almost touches the right leg. The pose of the bull is also remarkable. Excepting the trident in a right hand, all other attributes held in the hands of Śiva are broken. The rhythm of the dance is well-expressed.

From Aḍhāi-din-kā-Jhoprā, Ajmer, Rajasthan

Mediaeval Period

Light red stone

Size: 1'5" × 1'9".

I (40) 236. — ŚIVA AS NAṬARĀJA

Architectural piece carved with Śiva as Naṭarāja (Supreme Dancer) in the central niche attended by many male and female figures all partly defaced. Śiva's vehicle Nandin is represented just below his left foot which is raised up in an admirable dancing pose.

From Aḍhāi-din-kā-Jhoprā, Ajmer, Rajasthan

Mediaeval Period

Light red stone

Size: 1'4" × 1'9".

I (41) 240. — ŚIVA AS NAṬARĀJA

Architectural piece with Śiva as Naṭarāja finely carved in a central niche. The dancing posture of his left leg and one left hand are specially noteworthy. Śiva's hands are partly damaged and only parts of trident and khaṭvāṅga held are quite distinct. His male and female attendants are also defaced.

From Aḍhāi-din-kā-Jhoprā, Ajmer, Rajasthan

Mediaeval Period

Light red stone

Size: 1'5" × 1'9".



I (42) 244. — ŚIVA AS NAṬARĀJA

Architectural piece with Śiva as Naṭarāja finely carved inside a central niche. The Supreme Dancer (*Naṭarāja*) is in his *Tāṇḍava* dance with a *ḍamarū* in his one right hand, whereas a left hand of his is spread gracefully across his body in rhythm of dance. Specially noteworthy are dancing postures and ecstasy of two male attendants — one on either side.

From Aḍhāi-din-kā-Jhoprā, Ajmer, Rajasthan

Mediaeval Period

Red stone

Size: 1'4" × 1'9".

I (43) 575. — ŚIVA IN MEDITATION

Śiva with three visible faces (wearing *jaṭā-mukuta*) seated cross-legged in meditation with two soles of his two feet upturned. Below his full-blown lotus seat is couchant Nandin (bull). Śiva has many kinds of ornaments and a garland of skulls hanging down below the couchant bull. He has eight hands which are all broken.

From Aḍhāi-din-kā-Jhoprā, Ajmer, Rajasthan

Mediaeval Period

Granite of hard variety

Size: 3' × 2'.

I (44) 300. — ŚIVA IN MEDITATION

Śiva in meditation, who wears *jaṭā-mukuta*, has four hands. In the upper right hand he holds a spear and in the upper left a *kheṭaka*. Of the two lower hands, which are badly damaged, the right one holds a rosary. On top corners, there are tiny figures of Brahmā and Viṣṇu. This sculpture seems to be unfinished.

From Chandrāvati, District Sirohi, Rajasthan

Mediaeval Period

Whitish stone

Size: 2'4" × 1'2".

I (45) 357. — ŚIVA AS YOGEŚVARA

Śiva in meditation (*Yogeśvara* i.e. Supreme Ascetic). His head is missing. He has four hands which are all broken. He is fully ornamented and has a sacred thread. Below his folded legs are two devotees. On pedestal, there is an inscription in 6 lines dated Saṃvat 1232 (= A.D. 1175).

From Baghera, P. S. Kekri, District Ajmer, Rajasthan\*

C. 12th century A.D.

Black schist of hard variety

Size: 1'5" × 1'2".

\*It will be interesting to refer to a very finely-carved head from Bāgherā (Plate XVI) which may be Śiva's head. In this unique specimen, the expressive countenance is neatly executed (B. R. 602). Fine hair-curls tied up in a top-knot are also noteworthy.

I (46) 286. — BRAHMĀ, VISHṆU AND ŚIVA

Sculpture depicting Brahmā (Creator), Vishṇu (Preserver) and Śiva (Destroyer) seated in a line together. Brahmā is represented first with three visible faces, the central one being bearded. Of his four hands, the two left hold a book and a pot. His right hands are broken. He is seated cross-legged and below him are two swans. Near each swan is a figure badly defaced. The central figure in the line is Vishṇu held up by Garuḍa. Of his four hands, the upper left hand with a discus survives. On each side of his full-blown lotus-halo is a pair of *gandharvas* holding garlands. Last in the line is Śiva figured with his consort sitting on his left thigh. He rides on Nandin (bull) and has four hands which are partly broken. His upper left hand is shown round the neck of Pārvatī. Below are six figures of which Gaṇeśa and Bhṛīṅgī (dancing) are clear. Top portion is partly damaged.

Dr. T. A. G. Rao has described this unique piece of Brahmā, Vishṇu and Śiva side by side as *Dattātreyā*. According to him "Though so injured, this is a remarkable piece of sculpture belonging to the Rajputana Museum at Ajmer. The sculptor has executed his work in a very finished style and it is almost perfect in every detail." (Plate V)

From Kaṭārā, District Bharatpur, Rajasthan

C. 8th century A.D.

Light reddish stone

Size: 4'10" × 3'6".

I (47) 371. — GAṆEŚA

Standing Gaṇeśa (chief of Gaṇas or ghost retainers of Śiva). He is the elder son of Śiva and Pārvatī. His trunk is turned towards the right. Of his four hands, he holds a basket-full of sweet-balls in his upper right hand, a lotus with stalk in his upper left, an axe (held downwards) in the lower left and a rosary in the lower right. A snake forms his sacred thread. He wears a coronet and various other ornaments. Near his right leg is a seated figure.

From Haras hill, District Sikar, Rajasthan

C. 10th century A.D.

Red stone of coarse variety

Size: 2'7" × 1'8".

I (48) 1054. GAṆEŚA

Gaṇeśa, who sits in a fine posture, is holding in four hands axe, lotus, sweets and his own tusk. He has a serpent as sacred thread and a mouse as vehicle carved just below his right leg.

Mythologically Gaṇeśa belongs to the family of Śiva being his son.

From Purāṇā Rajgarh, District Alwar, Rajasthan

C. 11th century A.D.

Light reddish stone

Size: 2'9" × 1'6".

I (49) 594. — GAṆEŚA\*

Gaṇeśa sitting in *sukhāsana*. His corpulent body, pot-belly and dwarfish form are noteworthy. He has four hands which are damaged.

Presented by Thakur Sambhu Singh of Baghera.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan

C. 11th century A.D.

Blackstone of hard variety

Size: 1'9" × 1'7".

I (50) 1123. — GAṆEŚA

Gaṇeśa sitting in a squatting pose. He wears a coronet. Of his four hands, two left hands are broken. His corpulent body, dwarfish form and bulging belly are of special interest. A mouse is carved by the side of his right leg.

Presented by Pandit Dharm Prakash Sharma.

From near pushkar lake, P. S. Pushkar, District Ajmer, Rajasthan

C. 14th century A.D.

Light red stone

Size: 9" × 7".

I (51) 1127. — GAṆEŚA

Gaṇeśa sitting in *sukhāsana*, well-draped and ornamented. He has four hands holding an axe, lotus, sweets and rosary. His vehicle mouse is depicted (below his left folded leg) on pedestal. His elephant's trunk is turned in a peculiar way.

From near Pushkar lake, P. S. Pushkar, District Ajmer, Rajasthan

C. 18th century A.D.

White marble with fine glaze

Size: 1'4" × 10".

I (52) 538. — SŪRYA FIGURES

Part of an architectural piece carved with a figure of Sūrya, inside a niche, seated cross-legged with right leg over the left. He holds a full-blown lotus in each of his two hands. He has a diadem, armour (i.e. coat of mail over chest) and various other ornaments. His high boot-like wears are with cross-hatchings and serve the purposes of both shoes and socks. To his right, there are three other exactly similar figures of the Sun-god seated in the same posture, the last one being very badly damaged.

From Walicha, Kanod, Mewar, Rajasthan

C. Late Gupta Period

Pale red stone

Size: 1'7" × 1'.

\*A finely-carved attendant (Plate XIV) was found along with this figure and registered under B. R. 604. In it, the special grace and tribhanga posture are neatly finished with skill by the delicate application of chisel by the Rajasthani sculptor.

(53) 277. — SŪRYA

An erect figure of Sūrya holding full-blown lotus in his left hand, the right hand being damaged. His head portion is completely broken. On pedestal, there are four standing figures much defaced. A female figure is also there kneeling down and is with hands folded.

This sculpture is much weather-worn and defaced.

From Katara, District Bharatpur, Rajasthan

C. Mediaeval Period

Light red stone

Size: 2'9" × 1'10".

I (54) 370. — SŪRYA

A finely carved image of Sūrya (Sun-god) standing on lotus with a pleasing smile in his face (indicative of the skill of the sculptor). He wears a high bejewelled diadem and various other ornaments consisting of necklaces, two ear ornaments, bangles, *mekhalā* and an elaborately carved armour or coat of mail over his chest tied up in a top knot. A scarf is there hanging to his knees from his two hands holding full-blown lotus (with stalk). His two feet have long boot-like wears upto knees. There is a female archer on either side of his halo (*Ushā* and *Pratyūshā*) dispelling darkness by means of shooting arrows. Near his left side is standing *Dandā* (holding a staff) and near his right *Piṅgala* (holding writing materials). One *Aśvinī-putra* (horse-faced) is standing on either side on pedestal. Though the upper portion is broken into pieces, fortunately all pieces are available giving complete details of this fine sculpture. This unique piece may rightly be regarded as a masterpiece of the Chāhamāna sculptures. (Plate VIII)

Presented by late Rao Raja of Sikar.

From Haras hill, District Sikar, Rajasthan

10th century A.D.

Red stone of hard variety

Size: 4'6" × 1'10".

I (55) 328. — SŪRYA

Sūrya standing (on lotus) wearing high diadem, necklace, ear-rings, bangles, coat of mail, boots etc. In his two hands, he holds lotus (with stalk). Near his left leg are two-figures — one female standing and one male seated (may be *Dandā*). Near his right leg also are two figures — one female standing and one male seated (may be *Piṅgala* who is bearded). Sūrya's big round halo behind head is interesting.

From Malgam, District Sirohi, Rajasthan

C. 11th century A.D.

Limestone

Size: 2'7" × 1'2".

I (56) 292. — SŪRYA

An erect figure of Sūrya (Sun-god) finely carved in high relief with a full-blown lotus halo behind head. He wears bejewelled diadem, heavy ear-rings, necklace, *mekhalā*, armour etc. In his two hands, he holds full-blown lotus (with stalk) and he has high boots in his two feet. Near his right leg are two standing figures — one female and the other male (seems to be *Piṅgala*). Similarly near his left leg, there are two broken figures — one female and the other male (seems to be *Danḍa*). The image is broken into pieces, but fortunately all pieces are available so that complete details may be had of this sculpture.

From Ajāri, District Sirohi, Rajasthan

C. 11th century A.D.

Limestone

Size: 3'1" × 1'5".

I (57) 329. — SŪRYA

An architectural piece carved with a figure of Sūrya (Sun-god) with full-blown lotus with stalk in each hand, standing in a central niche. He wears high diadem, necklace, ear-rings, *mekhalā*, armour etc. and has high boot-like wears reaching upto knees which serve the purpose of shoes and socks. On either side of the Sun-god, there are two standing females outside niche.

From Chandravati, District Sirohi, Rajasthan

Mediaeval Period

Light red stone

Size: 1'3" × 1'1".

I (58) 304. — SŪRYA

Sūrya standing. He wears high diadem, two ear-rings of peculiar kind, necklaces, elaborate *mekhalā*, armour etc. He has lotus in two broken hands and high boot-like wears marked with hatching covering his feet upto knees. Top of this sculpture is half round on which a lotus-halo is incised with various other ornamental decorations above. On either side of Sūrya are standing a male (badly defaced) and a female figure. Above these figures are two archers dispelling darkness by shooting arrows. Horses are carved on pedestal.

From Santpur, District Sirohi, Rajasthan

Mediaeval Period

Limestone

Size: 3'5" × 1'4".

I (59) 305. — SŪRYA

Sūrya standing wearing high diadem, ear-ornaments, armour or coat of mail over chest, elaborate *mekhalā* etc. In his two feet are boot-like wears (with hatchings) reaching upto knees. On the right and left sides, the Sun-god is flanked by ornamental elephants and leogryphs just above which on each side is a horse-faced *Aśvinī-putra* inside niches in *sukhāsana*.

On pedestal are standing one male and one female figure on each side the male figure on left side being *Danḍa* and the male bearded figure on the right side being *Piṅgala*.

From Mungthala, District Sirohi, Rajasthan

Mediaeval Period

Limestone

Size : 3'7" × 1'9".

I (60) 350. — SŪRYA

A finely carved standing figure of Sūrya in high relief fully draped and profusely ornamented. Excepting missing head, the image is in good state of preservation. There are two standing figures on Sun-god's left — one female and one male (*Danḍa*). Similarly, one female and *Piṅgala* are standing on the right side of the deity. Interesting to note that *Danḍa*, *Piṅgala* and another female standing between two legs of Sun-god have same kind of boots as worn by the Sun-god himself.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan

12th century A.D.

Fine grained basalt of deep black variety

Size : 1'7" × 1'1½".

I (61) 52. — SŪRYA

Standing Sūrya with full-blown lotus (with stalk) in each of his two hands (left being badly damaged). The deity wears high boots. On pedestal a horse is carved on either side. This image is of inferior workmanship.

From Arthuna, District Banswara, Rajasthan

Late Mediaeval Period

Light red stone

Size : 2'8" × 1'7".

I (62) 1159. — SŪRYA

Standing Sūrya well-draped and fully ornamented and has a full-blown lotus halo behind head. A scarf hangs down from his both arms down to knees. On left side of Sūrya is *Danḍa* holding a staff and a female. On his right side bearded *Piṅgala* is there with another female. On top are *gandharvas* with garlands. This image of Sun-god seems to have no armour.

From Kishangarh, District Ajmer, Rajasthan

Late Mediaeval Period

White marble

Size : 2'4" × 1'2".

I (63) 269. — SŪRYA IN CHARIOT

Sūrya seated in a chariot drawn by seven horses. Of his four hands, the two upper hold lotus with stalks. The lower right hand has a rosary

and the lower left a *kamandalu*. His charioteer Aruṇa holds with right hand the rein restraining seven prancing horses of the chariot.

From near Jodhpur, District Jodhpur, Rajasthan

Late Mediaeval Period

Red stone

Size : 2'2" × 2'5".

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I (64) 372. — REVANTA

(Mythologically Revanta is a son of Sūrya i.e. Sun-god).

Revanta on a horse with an umbrella held over his head by a male attendant. A female attendant is standing near horse's head and pours wine into a wine-cup held in the right hand of Revanta whose left hand is broken. There is a hunting scene on pedestal showing one boar chased by a dog. Below pedestal is an atlante figure with four hands.

From Haras hill, District Sikar, Rajasthan

Early Mediaeval Period

Sandstone

Size : 3'2" × 1'7".

I (65) 375/3. — REVANTA

Revanta on horse back with a halo behind head. He has two attendants on each side — one male and one female. The female in front of horse holds a wine pot while the male, a shield and a sword. The female attendant on the back side of Revanta holds a bag from which she is taking out something with her right hand. The male holds an umbrella over Revanta's head. There is a hunting scene on the pedestal below (near horse's legs), representing two boars chased by two dogs.

From Sawar, P. S. Kekri, District Ajmer, Rajasthan

Mediaeval Period

Red stone of hard variety

Size : 3' × 2'.

I (66) 299. — REVANTA

Sculpture with a rounded top depicting Revanta riding on a horse. Of his two hands, the right holds a wine-cup and the left the rein of the horse. There are two attendants, one above the other, on each side. The lower one on the right side holds wine-flask while the one on the left, an umbrella. Between the legs of the horse is a hunting scene representing a boar chased by two dogs.

From Kayadran, District Sirohi, Rajasthan

C. 11th century A.D.

Limestone

Size : 2'3" × 1'6".

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I (67) 373. — BROKEN NAVAGRAHA SLAB

Fragmentary slab with finely carved figures of last four planets *Śukra*, *Śani*, *Rāhu* and *Ketu*, near beside the left of the last being a female standing

with right hand raised. Both *Śukra* and *Śani* (bearded) are standing with *kamaṇḍalu* in their left hand. *Rāhu* has been sculptured half-bodied (portion below his thigh being not shown). His long hair is finely disposed of in rows of curls. *Ketu* is on a lotus his hands being folded. His lower body below waist is in the form of serpent's tail. All the figures are well-draped and fully ornamented.

Presented by late Rao Raja of Sikar  
From Haras hill, District Sikar, Rajasthan  
C. 10th century A.D.  
Red stone  
Size : 2'3" × 1'5".

I (68) 453. — BROKEN SLAB WITH RĀHU AND KETU

The end portion of a fragmentary slab depicting figures of *Rāhu* and *Ketu* (the last two of *Navagrahas*). *Rāhu* is shown in a fire from which flames are rising upwards. Only his upper body above waist can be seen over fire flames. *Ketu* is sculptured, the lower portion of his body being in the form of a serpent's tail. Both *Rāhu* and *Ketu* are fully ornamented and have one attendant on each side (defaced). On either side of their head is a flying garland bearer.

From Gāmdi, District Banswara, Rajasthan  
C. 10th century A.D.  
Soapstone  
Size : 1'8" × 1'6".

I (69) 1104. — BROKEN SLAB WITH GRAHAS

Fragmentary *Navagraha* slab in which are represented figures of *Guru*, *Śukra*, *Śani*, *Rāhu* and *Ketu*. Adorned with diadem ear-ornaments etc. *Guru*, *Śukra* and *Śani* (bearded) are seated holding pots in their left hands, whereas their right hands are in *varada* pose.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan  
Mediaeval Period  
Whitish sandstone  
Size : 1'4" × 8".

I (70) 1105. — BROKEN SLAB WITH ŚUKRA AND ŚANI

Fragments from a *Navagraha* slab in which a figure of *Śukra* and *Śani* (bearded) survive only. Both of them have *jaṭā-mukūṭa* and are seated in *sukhāsana*. In the left hands of both are beautifully shaped pots whereas their right hands are in *varada* pose.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan  
Mediaeval Period  
Blackstone of fine variety  
Size : 10" × 8".

I (71) 20. — NAVAGRAHAS CARVED ON CANOPY OF AN IMAGE

A canopy in the shape of a finely sculptured *makara-toraṇa* meant for adorning the top of an image. In the upper row, the standing figures of



eight planet-deities are there — *Chandra*, *Maṅgala*, *Budha* (on one side) and *Guru*, *Śukra* and *Śani* (on the other side). In the second row is a standing figure of *Śūrya* just below *Chandra*, whereas *Rāhu* and *Ketu* are depicted just below *Śani*.

This piece is much weather-worn and broken into two parts.

From Kanaswa temple near Kota, District Kotah, Rajasthan

Mediaeval Period

Light red stone

Size : 4'2" × 1'8".

I (72) 470. — NAVAGRAHAS CARVED ON CANOPY OF AN IMAGE

A canopy of an image of Sun-god in the shape of a miniature *makara toraṇa* for adorning image-top. *Śūrya* (the chief of the planetary system) is carved first in the upper row with other planet-deities in a line (all seated). There are various figures below *Navagrahas* in a lower row the last one being a horseman (may be *Kalki avatāra*).

From Rajorgarh, District Alwar, Rajasthan

Mediaeval Period

Black schist

Size : 1'11" × 1'2".

I (73) 355. — NAVAGRAHAS CARVED ON CANOPY OF AN IMAGE

A canopy of an image in shape of a miniature *makara toraṇa* finely sculptured with figures of *Navagrahas* (nine planet-deities) seated in a line as *Śūrya*, *Chandra*, *Maṅgala*, *Budha*, *Guru*, *Śani*, *Rāhu* and *Ketu*. Below *Navagrahas* are *Śiva* and *Pārvatī* on Nandin on one side, whereas on the other side a horseman is represented.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan

Mediaeval Period

Black stone of fine grained variety

Size : 3'1" × 1'7".

I (74) 1111. — GRAHAS CARVED ON BROKEN CANOPY OF AN IMAGE

A canopy of an image containing seated figures of *Grahas* of which *Guru*, *Śukra*, *Śani* and *Rāhu* can be clearly identified. The first half of the canopy is almost broken, and as such the first four *Grahas* are missing from this architectural piece meant for adorning the top of an image.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan

Mediaeval Period

Blackstone

Size : 2'1" × 1'5".

## I (75) 451. — SOME NAKSHATRAS

An interesting sculpture, which is partly broken, representing in the top row standing figures of such rare deities as Kāla, Prabhāt, Prātaḥ, Madhyāhna, Aparāhna and Sandhyā (female). The lower row contains seated figures of six constellations (Plate IX) as below :—

- |                       |   |
|-----------------------|---|
| (A) Maghā.....        | (Female); No. 10 in the list of Nakshatras. |
| (B) Pūrva-Phālgunī..  | (Female); No. 11                    "       |
| (C) Uttara-Phālgunī.. | (Female); No. 12                    "       |
| (D) Hasta.....        | ( Male ); No. 13                    "       |
| (E) Chitrā.....       | (Female); No. 14                    "       |
| (F) Svātī.....        | (Female); No. 15                    "       |
| (G) Viśākhā.....      | (Female); No. 16                    "       |

This unique Mediaeval piece is from an archaeological excavation conducted in the Aḍhāi-din-kā-Jhoprā compound at Ajmer. Dr. D. R. Bhandarkar, who presented it for display in the gallery of the Rajputana Museum at Ajmer, describes it in the Progress Report of the Archaeological Survey of India, Western Circle, Poona, for the year 1915-16 as below :

"One sculpture, though it was a fragment, was very curious. It contained the figures of such rare deities as those which preside over the dawn, morning, noon, afternoon and evening. I have not so far found them sculptured anywhere. As each deity has here been labelled with its name, it is impossible to over-rate the importance of this piece from the iconographic point of view."

Dr. Mulk Raj Anand has reproduced a photograph of this piece in an issue of *MARG* (March, 1959) under following appreciative caption:

"This relief in Ajmer Museum is carved of intricately related figures, obviously intended for decorative effect. It rises above mere adornment by the delicate application of the chisel to achieve a composition which is compact and balanced."

From Aḍhāi-din-kā-Jhoprā, Ajmer, Rajasthan  
Mediaeval Period  
Red stone of hard variety  
Size : 1'10" × 1'.

## I (76) 1068. — VARUNA

(Varuna is the lord of the waters according to Indian mythology).

Finely carved figure of Varuṇa (leg portion only survives) standing on a *makara* (crocodile). Just on the head and the tail of the crocodile, there are traces of standing figures one on each side. Varuṇa's drapery, anklets etc. are depicted with care. The execution of *makara* is also fine and realistic. It is unfortunate that the entire upper part of this unique figure is broken.

Presented by Shri U. C. Bhattacharya  
From Mukundara, District Kotah, Rajasthan  
Late Gupta Period  
Red stone  
Size: 1' x 11".

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I (77) 55. — INDRA

(Mythologically Indra is the king of gods, i.e. *Devardja*).

Standing Indra having four hands holding a *vajra* (thunder-bolt) in the upper right hand and *ankuta* (a goad) in the upper left hand. His lower right hand is in *abhaya* pose, whereas his lower left hand is broken off. His rich ornaments, coronet etc. represent ideal and gorgeousness of royalty he being king of gods (Plate XII). Near his left leg is couchant *Airāvata* (Indra's elephant). This sculpture and the figure of Kuvera, described under catalogue No. I (80) 54, were probably designed as a pair for architectural ornamentation. *Krittimukhas* on either side of Indra's head are also noteworthy.

From Arthuna, District Banswara, Rajasthan  
Mediaeval Period  
Schist of hard variety  
Size: 3'5" x 1'3".

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I (78) 281. — KUVERA

(Kuvera literally means one with ugly body and somewhat grotesque features. In Indian mythology he is the God of wealth).

Seated figure of Kuvera (?) having an abnormally protuberant belly. In his right hand, he is holding half of a lotus-marked object (may be citron) and his right leg is in the pose of *sukhāsana*. He wears necklaces, ear-rings armlets etc. The curly hairs and flowing hair-curls are executed with extreme care.

From Katara, District Bharatpur, Rajasthan  
Early Mediaeval Period  
Pale red stone of hard variety  
Size: 1'5" x 1'3".

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I (79) 250. — KUVERA

Finely carved Kuvera standing on a full-blown lotus. His head and four hands are all broken. He is elaborately ornamented and also well-draped. Near his right leg an animal (much defaced) is there which may be an elephant.

From Aḍhāi-din-kā-Jhoprā at Ajmer, District Ajmer, Rajasthan  
Mediaeval Period  
Red stone  
Size: 2'2" x 1'7".

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I (80) 54. — KUVERA

Kuvera standing profusely ornamented and finely draped (Plate XIII). He wears a coronet. Of his four hands, he has in upper two hands a

especially noteworthy money bag in the shape of a living she-mongoose vomiting jewels, in the lower left hand a mace is there (now defaced) and his lower right hand is in the *abhaya* pose. Near the right leg of Kuvera is a couchant elephant. This Kuvera figure and the figure of Indra, described in I (77) 55, probably formed a pair of similar architectural ornamentation balancing each other.

From Arthuna, District Banswara, Rajasthan

Mediaeval Period

Schist of hard variety

Size: 3'5" × 1'2.5".

I (81) 349. — KUVERA

Kuvera is represented as seated on a lotus-cushion in *lalitāsana* posture. Big-bellied and corpulent, he holds a citron in the right hand and a money-bag in the left hand which rests on his left thigh. His head is covered with hair disposed of in two rows of finely raised curls. He is well ornamented. Near his right leg is a couchant elephant.

This pleasing and neatly finished image may be rightly regarded as a masterpiece of the Chāhamāna art, though the face is badly mutilated.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan

11th century A.D.

Basalt of fine grained variety

Size: 1'3" × 11".

## SCULPTURES

### Brāhmanical Female divinities (classified)

#### I (82) 467. — FRAGMENTARY MĀTRIKĀ SLAB

Fragment from a slab originally carved with figures of *Mātrikās* (mother-goddesses). At present only two *mātrikās* are there (i) *Vārāhī* and (ii) *Indrāṇī* or *Aindrī* with full-blown lotus halo behind their heads. *Vārāhī*, who wears a coronet, has got in her right hand a *chakra* (discus). In the right hand of *Aindrī*, *vajra* is quite clear. The two deities are profusely ornamented.

Unfortunately the entire lower part of this slab is broken and the busts only of these two mother-goddesses survive.

Presented by Pandit G. H. Ojha

Exact findspot unknown, but it is from Rajasthan itself.

Early Mediaeval Period

Red stone

Size : 6" × 5".

#### I (83) 291. — MĀTRIKĀS

A long slab depicting originally all *mātrikās* seated in a line each holding a child in left arm. Of the six *mātrikās* now surviving, we may clearly identify *Naravāhanā* Chāmundā, i.e. Chāmundā on a human being, *Aindrī* or *Indrāṇī* on an elephant and *Maheśvarī* on a bull. Though the figures are badly mutilated, their seated postures have been carefully sculptured.

From Ajari, District Sirohi, Rajasthan

Early Mediaeval Period

Whitish stone of hard variety

Size : 2' 11" × 1'.

#### I (84) 1075. — BROKEN SLAB WITH MĀTRIKĀS

Part of a *makara toraṇa* meant for serving the purpose of the canopy of an image of a Devī (goddess) sculptured with some *mātrikās*. Last in the line is Gaṇapati standing near whom is a standing Chāmundā preceded by a standing *Vārāhī*.

Presented by Shri U. C. Bhattacharya

From Kharwa, District Ajmer, Rajasthan

Mediaeval Period

Black stone

Size : 1' 5" × 1' 2".

#### I (85) 298. — BRAHMĀṆĪ

*Brahmāṇī* (wearing *jaṭā-mukuta*) on full-blown lotus (upturned) in *sukhāsana*. Of her two hands, the left holds a *kamaṇḍalu* and the right is broken off. She is fully draped and ornamented and has a halo behind her head.

Though of fine workmanship, this image is much mutilated.

From Vasantgarh, District Sirohi, Rajasthan  
11th century A.D.

Limestone

Size: 2'11" × 1'8".

I (86) 321. — BRAHMĀNĪ

Brahmānī with three visible faces seated on a swan. She wears *jaṭā-mukuta* and is fully draped and ornamented. She has four hands, the upper right holding a *śruva*, the upper left holding a *kamaṇḍalu*, the lower right holding a rosary, whereas the lower left supports a child seated on her left thigh.

From Malgam, District Sirohi, Rajasthan  
11th century A.D.

Limestone

Size: 1'11" × 1'2".

I (87) 322. — VĀRĀHĪ

Vārāhī with four hands on a couchant buffalow. In her upper right hand she holds a mace, in the upper left a *chakra*, in lower right a *śaṅkha* and the lower left supports a child seated on her left thigh in a lovely and affectionate posture (Plate XI). On her head she wears a coronet. She has elaborate drapery and various ornaments. A fine piece almost perfect in every detail.

From Malgam, District Sirohi, Rajasthan  
11th century A.D.

Limestone

Size: 1'9" × 1'2".

I (88) 323. — KAUMĀRĪ

Kaumārī with two hands seated in *sukhāsana* on a peacock. She wears a *jaṭā-mukuta* and holds a spear (*śakti*) in her right hand and a bird (*kukkuta*) in her left hand. She is well draped and ornamented. The upraised neck of peacock along her right hand and the fan-tail of peacock are finely sculptured.

From Malgam, District Sirohi, Rajasthan  
11th century A.D.

Limestone

Size: 2' × 1'1".

I (89) 595. — MOTHER AND CHILD

A sculpture representing a finely carved "mother and child". The mother (may be *Ganēśa-janani*) sits at ease on a couchant lion vehicle supporting her child seated on her left thigh within left arm of mother. Of her various ornaments, a plain necklace with a round locket and a girdle secured by means of rosettes deserve special notice. She is well draped. This image of which the head is broken is of fine workmanship.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan  
11th century A.D.  
Black stone of fine variety  
Size: 1'9" × 1'2".

I (90) 72. — CHĀMUNḌĀ

Architectural piece carved with Chamundā standing on body of human being. She has in her four hands a *ḍamarū*, a *khaṭvāṅga*, skull and a *trifūla*. Her emaciated body and sunken eyes are terrific. There are four female attendants — two on each side.

From Aḍhāi-din-kā-Jhoprā at Ajmer, District Ajmer, Rajasthan  
Early Mediaeval Period  
Pale Red stone  
Size: 2'4" × 2'4".

I (91) 91. — CHĀMUNḌĀ

Chāmudā standing on the body of human being. She has an emaciated body and sunken eyes and has in her four hands *ḍamarū*, *khaṭvāṅga*, *trifūla* and probably a skull which is broken. Her look is terrific.

From Aḍhāi-din-kā-Jhoprā at Ajmer, District Ajmer, Rajasthan  
Mediaeval Period  
Sandstone  
Size: 2'3" × 1'7".

I (92) 302. — CHĀMUNḌĀ

Chāmudā on a human body. She is without skin, her ribs and breasts being visible. Her hair is upwards and she has a terrific look. Of her four hands, the upper right holds a trident, the upper left holds a *khaṭvāṅga* and the lower left a cup with a fish in it. One hand is broken. She has a serpent round her neck and a scorpion in her belly which is apparently empty. On both sides of her head there are two attendants without skin, blowing horns.

From Chandravati, District Sirohi, Rajasthan  
11th century A.D.  
White stone  
Size: 2'4" × 1'2".

I (93) 268. — GODDESS WITH TEN HEADS AND FIFTY-FOUR HANDS

Standing Goddess with ten heads and fifty-four hands (may be Kālī) trampling on the back of the prostrate body of a figure on full-blown lotus (probably Śiva lying with his face downwards). Her main face with tongue out, standing posture and garland of human heads dangling down to the knees, resemble features of goddess Kālī (Plate XVIII.) Of her ten faces, the central face is with tongue out, while the five commencing from her right side depict the faces of a horse, elephant, boar, hog etc. The four faces on her left side are those of a lion, dog, monkey and jackal.

She has fifty-four hands holding weapons of different kinds and other attributes. She wears a garland of human skulls, a necklace, a serpent, and also a sacred thread (*yajñopavīta*). Round her waist, there is a belt from which hands and bells are suspended and a dagger (*kaṭār*) is there on the left side. Behind ten heads seems to be top of *Sivaliṅga*.

From Āuwā, District Pali, Rajasthan

Later Mediaeval Period

Black marble with high glaze and polish

Size: 3'6" × 2'4".

#### I (94) 524. — HEAD OF KĀLĪ

Head of Kālī with tongue out. She has three eyes and in her two ears she wears round ear ornaments.

Presented by Major Barnette

Findspot unknown

Late Mediaeval Period

Black marble with high glaze and polish

Size: 4½" × 5".

#### I (95) 324. — PĀRVATĪ

Pārvatī with four hands standing on a lizard. She wears *jaṭāmukuta* and in her four hands holds a rosary, *trīśūla* (?) with a long handle, a full-blown lotus and a waterpot. On her right side is a *Sivaliṅga* just beneath handle of trident and on the left side is Gaṇapati in *sukhāsana*. On pedestal, there is a female on either side of Pārvatī. Behind the head of Pārvatī seven busts form the border of the nimbus which is really interesting.

From Malgam, District Sirohi, Rajasthan

Mediaeval Period

Limestone

Size: 2'5" × 1'5".

#### I (96) 361. — PĀRVATĪ (?)

Standing goddess (inside a niche) with four hands. She may be Pārvatī as a rosary in her lower right hand and a full-blown lotus in her upper left hand are quite clear. She is fully ornamented. A female attendant stands on her either side just outside niche.

From Bāgherā, P. S. Kekri, District Ajmer, Rajasthan

12th century A.D.

Black stone

Size: 11.5" × 1'1.5".

#### I (97) 1122. — PĀRVATĪ

Standing Pārvatī (?) wearing various ornaments. In her two hands, she holds something like a trident and a waterpot (?).

This figure which is of crude workmanship is presented by Shri Dharm Prakash Sharma.



From Near Pushkar lake, District Ajmer, Rajasthan  
Of very late date  
Black stone  
Size: 11" × 3".

I (98) 1165. — PĀRVATĪ

Goddess standing on pedestal. Her right hand is broken and as in her left hand she holds something like a waterpot, she may be Pārvatī.  
From Near Pushkar lake, District Ajmer, Rajasthan  
Of Late date  
Black stone  
Size: 1'1" × 4".

I (99) 1166. — PĀRVATĪ

Torso of a female figure finely draped. She is probably Pārvatī.  
From Pushkar lake, District Ajmer, Rajasthan  
Of Late date  
White stone  
Size: 10.5" × 4".

I (100) 1128 — PĀRVATĪ

Pārvatī seated in meditation. Her hands are all broken. She is profusely ornamented. A lion is sculptured below her seat.  
From Near Pushkar lake, District Ajmer, Rajasthan  
Very late date  
White stone  
Size: 10" × 6".

I (101) 1074. — MAHISHĀSURAMARDINĪ

Upper part of an image of Mahishāsura-mardini standing in the *aliḍha* pose vanquishing the buffalo-demon. (She is popularly known as *Durga*).  
From Kameśwar Temple near Auwa, District Pali, Rajasthan  
Mediaeval Period  
Pale sandstone  
Size: 1'7" × 1'5".

I (102) 1108. — MAHISHĀSURAMARDINĪ

Lower portion of a sculpture depicting Goddess engaged in fighting the buffalo-demon. Her right foot is on the head of buffalo which is pierced on back by a *trifūla* held in the hand of Goddess — Mahishāsura-mardini.  
From Baghera, P. S. Kekri, District Ajmer, Rajasthan  
11th century A.D.  
Blackstone of hard and inferior variety  
Size: 13" × 11.5".

I (103) 1099. — MAHISHĀSURAMARDINĪ

Fragmentary image of Mahishāsura-mardinī engaged in fighting buffalo-demon whose head is shown as cut off from neck and the fighting demon is shown as emerged out whose lock of hair being held in *devī's* hand. Though this sculpture is mutilated, the upper part being entirely broken, the posture of the goddess and her lion-vehicle are excellently executed with full vigour.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan  
11th century A.D.  
Blackstone  
Size: 2'3" × 1'9".

I (104) 599. — MAHISHĀSURAMARDINĪ

Lower fragment of an image of Mahishāsura-mardinī. The goddess is depicted in an *aliḍha* pose with her right leg on a buffalo. The enemy of the gods (*asura*), who assumed the form of a buffalo demon, is seized by a lion, the vehicle of the *devī* (goddess). The neck of the buffalo is depicted as partly severed from the body and the fighting demon is shown as just emerging.

From Bāgherā, P. S. Kekri, District Ajmer, Rajasthan  
C. 11th century A.D.  
Blackstone  
Size: 1'1" × 11.5".

I (105) 5. — MAHISHĀSURAMARDINĪ

Mahishāsura-mardinī with six hands standing in *aliḍha* pose. She wears *jaṭa-mukuta* and is elaborately ornamented. Her feet portion is broken off. In her three right hands she holds a sword, a *damarū* and a *śūla*, while in her left hands are a shield, a bell (*ghaṇṭā*) and the lock of hair of *Mahishāsura* (buffalo-demon).

From Dungarpur, District Dungarpur, Rajasthan  
Later Mediaeval Period  
Marble with high glaze  
Size: 2'3" × 1'7".

I (106) 375/2. — VINĀPĀNĪ

A female standing with a *Vinā* (stringed musical instrument) in two hands. She is sculptured inside a niche on a fragmentary jamb. Her standing posture with *Vinā* held in hands may indicate that she is Goddess of Learning (*Vinā-hastā Sarasvatī*). To her right is a tiny female figure standing.

From Sawar, P. S. Kekri, District Ajmer, Rajasthan  
Early Mediaeval Period  
Whitish stone  
Size: 1'4" × 5.5".

I (107) 4. — LAKSHMI

Lakshmi with four hands, fully draped and profusely ornamented. Her upper right and the left hands hold lotus-stalks. The lower right hand holds a rosary, while the lower left a *kamanḍalu*. Near her left leg is a standing elephant holding a *kalasa* (jar) by its trunk. A beautiful head-gear is on Lakshmi's head.

From Dungarpur, District Dungarpur, Rajasthan  
Later Mediaeval Period  
White marble with high glaze  
Size: 3' × 1'4".

I (108) 2. — LAKSHMI

Lakshmi with four hands well-draped and profusely ornamented. In her upper right and left hands she holds lotus-stalks. The lower right hand holds a rosary, while the lower left hand is broken. Near her left leg stands an elephant (partly damaged) and behind the elephant is a standing female holding a *chāmara* in her right hand. There is a lotus shaped halo behind the head of Lakshmi who wears also a coronet.

From Surpur, District Dungarpur, Rajasthan  
Late Mediaeval Period  
White marble with high glaze  
Size: 3' × 1'6".

I (109) 1133. — FEMALE DIVINITY

Fragmentary standing goddess with fine coiffure wearing various ornaments. Her garland hangs down to below knees. Feet portion broken.

From Suraj Kund near Nand, District Ajmer, Rajasthan  
Late Gupta Period  
Light red stone  
Size: 1'5" × 6".

I (110) 1022. — STANDING GODDESS

Goddess with a prominent halo behind head. She has four hands (all broken) and wears an ornamented *mukuta*. On her either side is a seated figure. Though badly mutilated, this excellently executed figure is of some artistic merit. It was found out by Shri U. C. Bhattacharya at whose request the Maharana of Mewar presented it to Rajputana Museum.

From Nagda, District Udaipur, Rajasthan  
Mediaeval Period.  
Whitish stone of hard variety  
Size: 3'4" × 1'4".

I (111) 1102. — TORSO OF A FEMALE FIGURE

Torso of a female figure profusely ornamented and holding a beautiful pitcher in her right hand. She may be a goddess.

From Bheruji ka sthan at Baghera, District Ajmer, Rajasthan  
C. 11th century A.D.  
Black stone  
Size: 1'2" × 7".

I (112) 1103. — STANDING FEMALE

Upper part of a female figure profusely ornamented. She wears a bejewelled *mukuta* and may be a goddess.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan  
12th century A.D.  
Deep black stone of fine variety  
Size: 1'8" × 1'1".

I (113) 1100. — STANDING FEMALE

Female figure standing in *Tribhanga* pose. Legs broken.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan  
C. 12th century A.D.  
Black stone  
Size: 1'4" × 6".

I (114) 1148. — FRAGMENTARY FEMALE FIGURE

Fragment from a female figure wearing girdle.

From Village Kitab, District Ajmer, Rajasthan  
C. 12th century A.D.  
Hard black stone  
Size: 10" × 6".

I (115) 272. — HEAD OF A FEMALE\*

Head of a female figure wearing ornaments.

From Osian, Jodhpur, Rajasthan  
Mediaeval Period  
Red stone  
Size: 8.5" × 6.5".

\* It will be interesting to refer to here another finely-worked female head with beautiful coiffure from Rajorgarh, Rajasthan, which is on display in the National Museum of India, New-Delhi (vide-Burlington Magazine—Vol. XC, 1948, Fig. 15).

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\*I am thankful to Shri J. K. Sinha for preparing this Index (U.C.B)

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- XVIII Goddess with 10 heads, Āuwā, District Pali, Later Mediaeval Period.

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The eighteenth is the fact that the majority of the specimens are of the same race.



Chaturmukh Śivaliṅga (Śiva view)  
Kaman, District Bharatpur:  
Gupta Period.

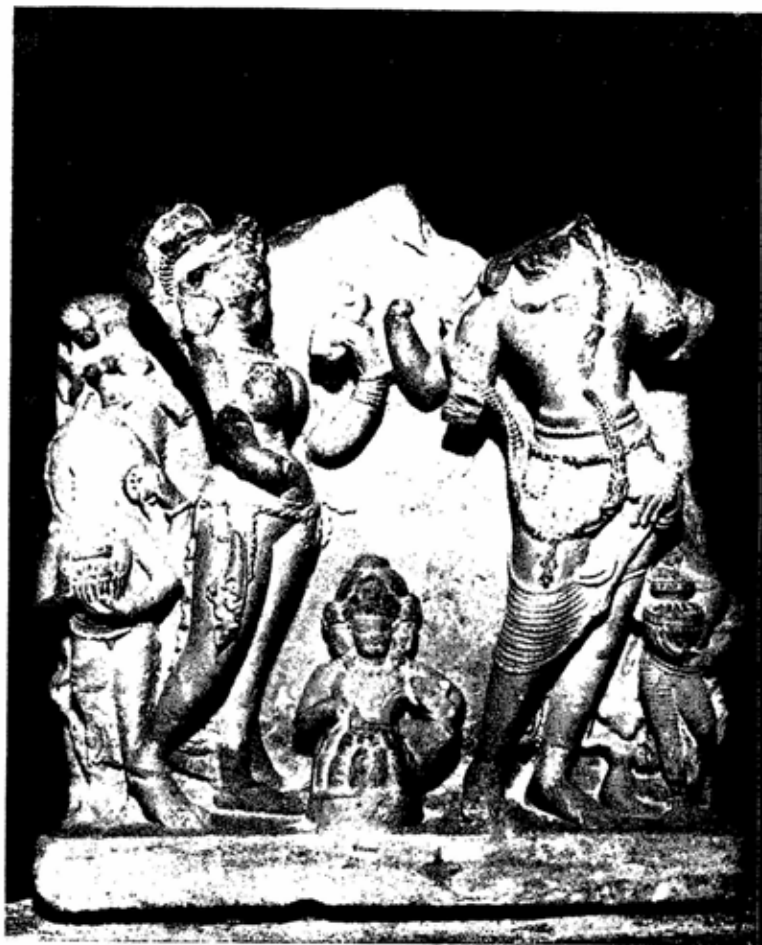






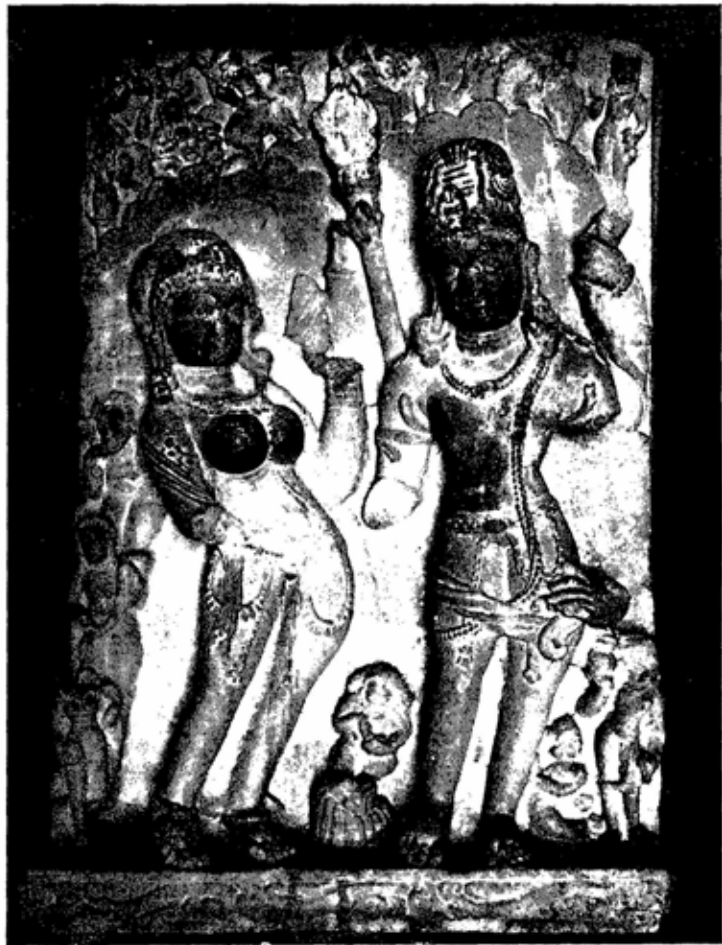
Chaturmukh Śivaliṅga (Brahmā view)  
Kaman, District Bharatpur;  
Gupta Period.



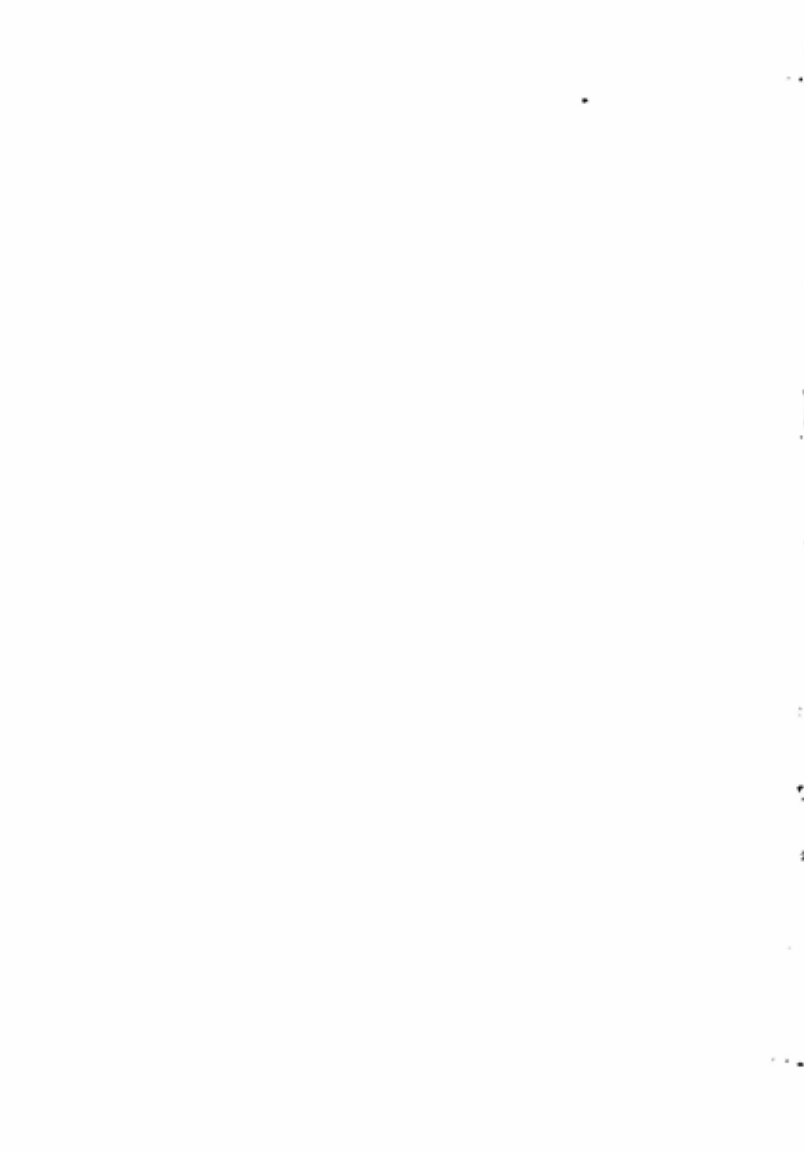


Marriage of Śiva and Pārvatī  
Kaman, District Bharatpur:  
Gupta Period.





Marriage of Śiva and Pārvatī  
Kaman, District Bharatpur:  
Gupta Period.





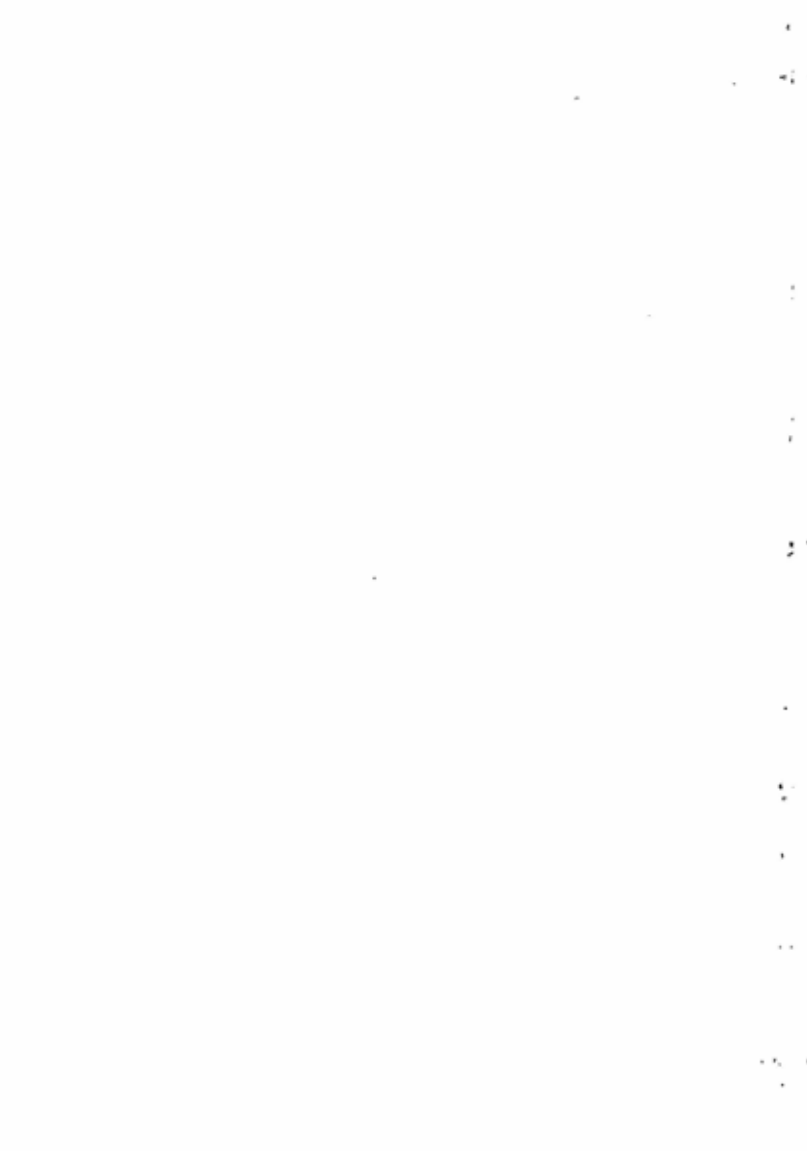
Brahmā, Vishṇu and Śiva  
Kaṭhārā, District Bharatpur;  
Medieval Period.







Śiva and Pārvatī  
Kusmā, District Sirohi;  
Medieval Period.





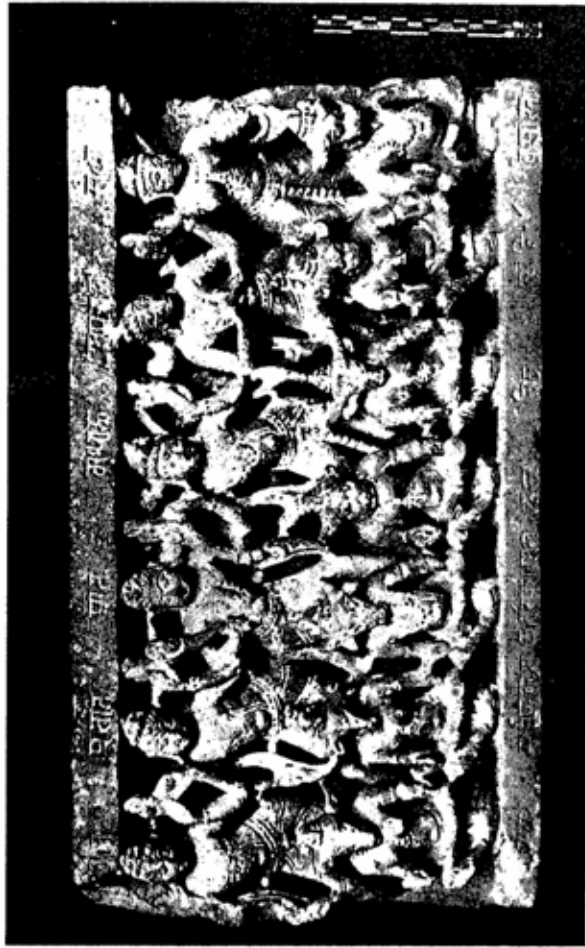
Brahmā ascending and Vishṇu descending for fathoming Śivaliṅga  
Haras hill, District Sikar:  
C. 10th century A.D.





Sūrya  
Haras hill, District Sikar:  
C. 10th century A.D.

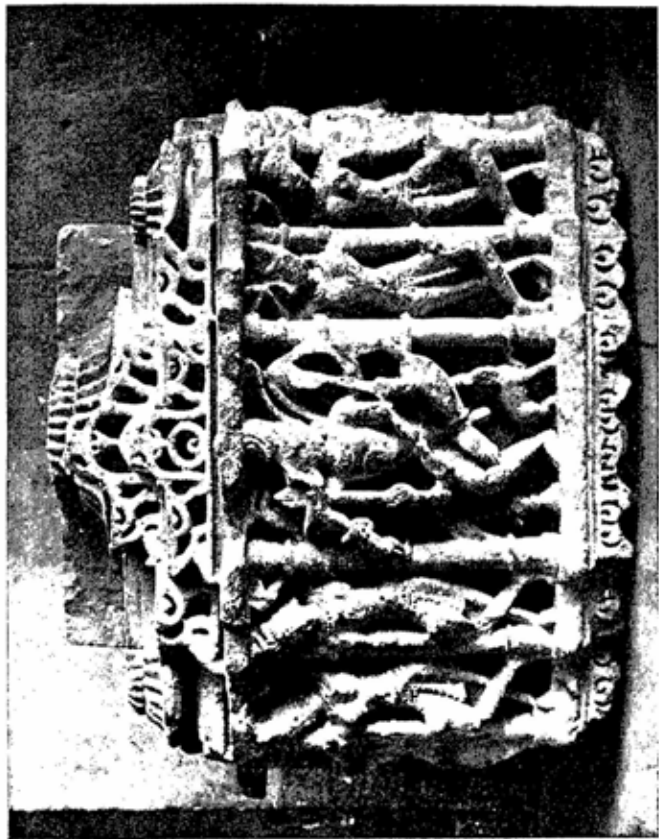




Nakshatras  
Aṣṭhāi-din-kā-Jhoprā, Ajmer:  
Mediaeval Period.







Śiva as Natarāja  
Adhāl-din-kā-Jhopra, Ajmer;  
Medieval Period.





Mātrikā-Vārāhī  
Malgam, District Sirohi:  
11th century A.D.





Indra  
Arthuna, District Banswara:  
Medieval Period.





Kuvera  
 Arthuna, District Banswara:  
 Mediaeval Period.







Attendant  
Bāgherā, District Ajmer:  
C. 11th century A.D.



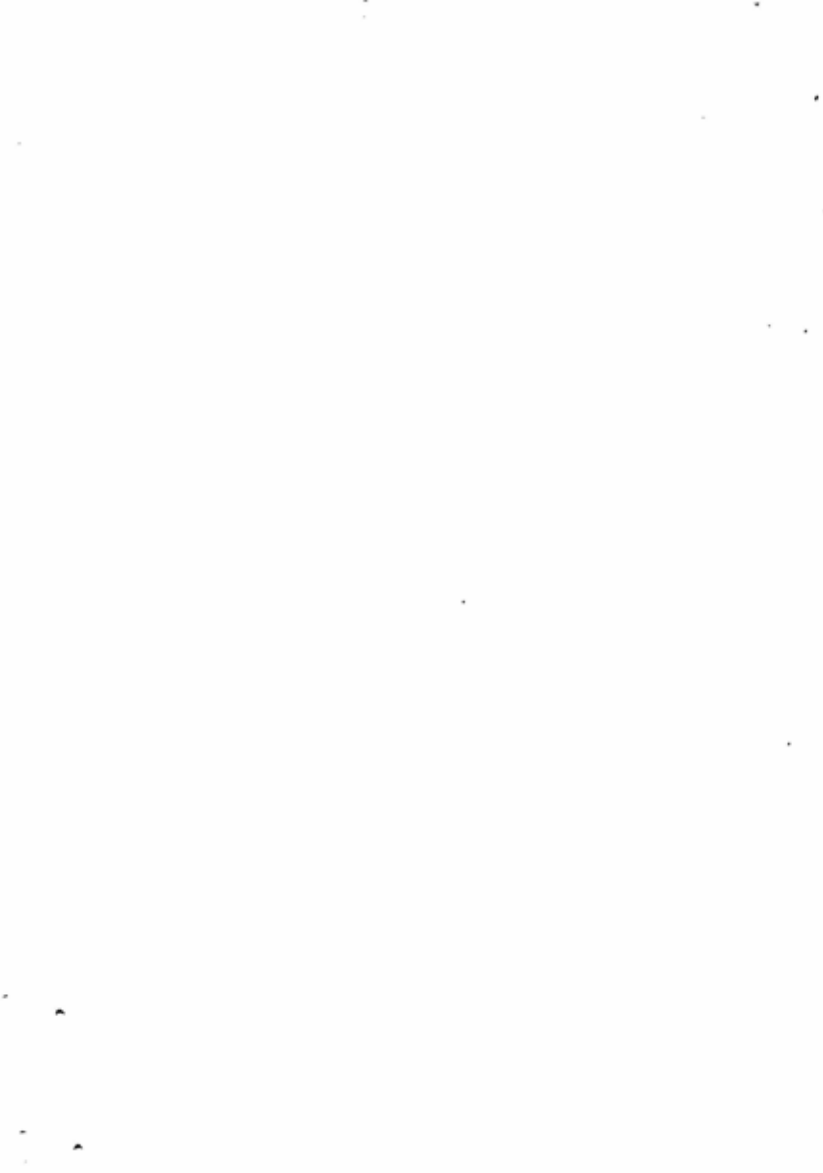


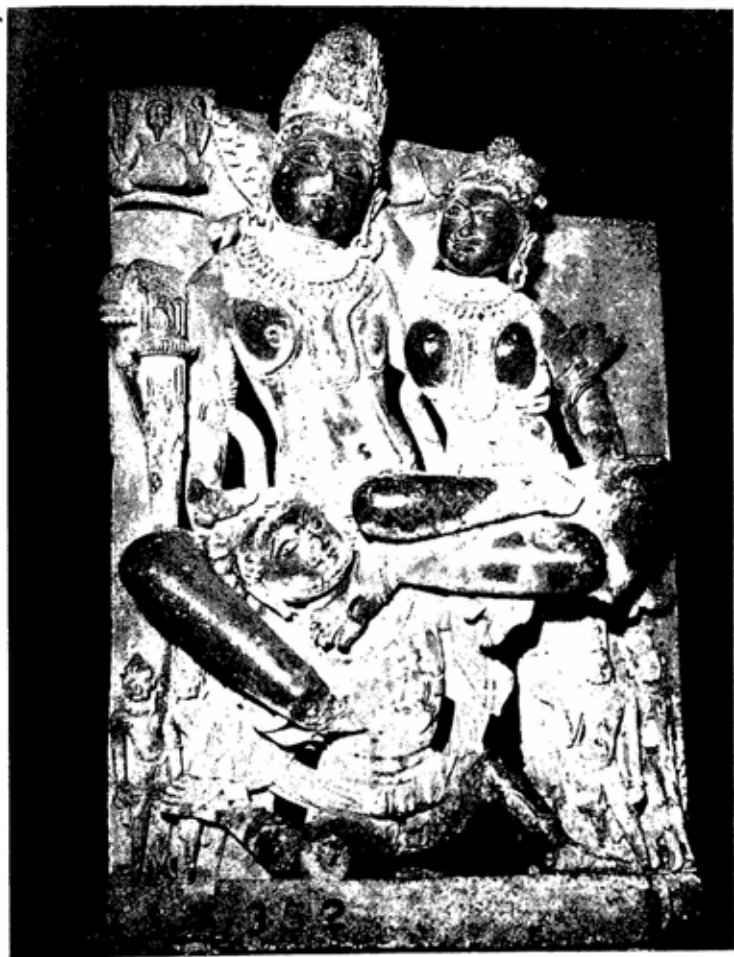
Standing Vishnu :  
Bāgherā, District Ajmer  
C. 11th Century A.D.





Finely-worked head  
Bāgherū, District Ajmer:  
C. 12th century A.D.





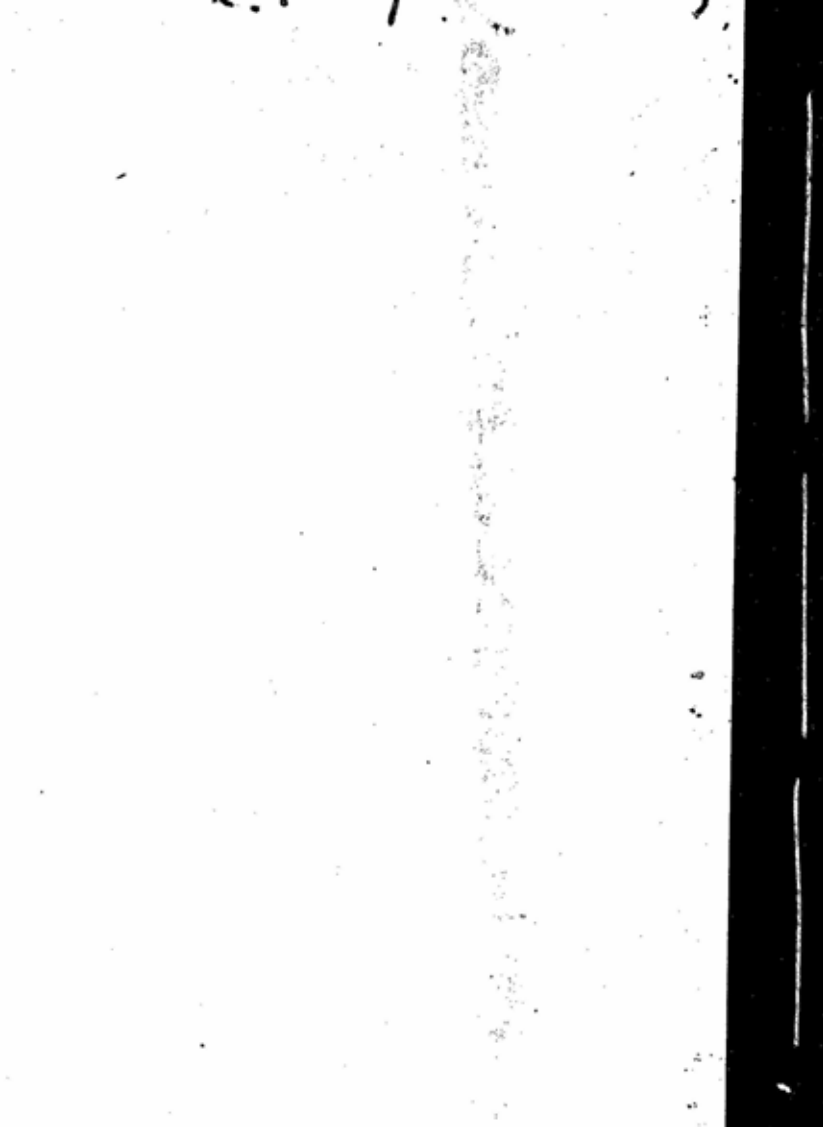
Lakshmi Nārāyaṇa on Garuda  
Bāgherā, District Ajmer:  
12th century A.D.







Goddess with 10 heads and 54 hands  
Āuwā, District Puli:  
Later Medieval Period.



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